

# MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. XL.—NO. 16.

NEW YORK, WEDNESDAY, APRIL 18, 1900.

WHOLE NO. 1047.



Photo. by Reutlinger, Paris.

MRS. FRANCIS JAMES OAKES

# THE MUSICAL COURIER.

## New York.

**MRS. RATCLIFFE CAPERTON.**  
Representative and assistant of LAMPERTI.  
New York, 138 Fifth Avenue; Philadelphia, 408  
South 18th Street. Summer residence, Dresden,  
Germany.  
"Mrs. Ratcliffe Caperton is my only representa-  
tive, and I advise all pupils desiring to study with  
me to be prepared by her." G. B. LAMPERTI.  
Dresden, Sedanstrasse 17.

**ALBERTO LAURENCE,**  
135 East 18th Street, New York.  
The voice formed and developed; the art of sing-  
ing taught; method after the purest Italian schools;  
a bad voice made good, true and beautiful.

**HENRY T. FLECK,**  
Conductor Harlem Philharmonic Society of the  
City of New York.  
Address: 112 West 125th Street, New York.

**MISS NORA MAYNARD GREEN.**  
Vocal Teacher.  
"NEW STUDIO": 303 Fifth Ave., New York.

**MAX KNITEL-TREUMANN,**  
BARITONE.  
Voice Culture—Art of Singing.  
Carnegie Hall, Room 837.  
Mail address: 101 West 86th Street, New York.

**EMILIO BELARI,**  
Professor Singing and Perfecting the Voice.  
118 West 44th Street, New York.

**GEORGE M. GREENE,**  
Voice Culture and Artistic Singing.  
Oratorio, Church, Concert, Opera.  
Studio: 251 Fifth Avenue, Mondays and Thursdays.  
Residence and address:  
417 West 23d Street, New York.

**MR. C. WHITNEY COOMBS,**  
(Church of the Holy Communion). Organ les-  
sons and practice given on one of Roosevelt's finest  
instruments. Special advantages for the study of  
church music and the training of boys' voices.  
Address: 49 West 20th Street, New York.

**TOM KARL.**  
Private Vocal Instruction and Director Operatic  
Department, Academy of Dramatic Arts.  
Studio: Carnegie Hall.

**MR. JOSEPH B. ZELLMAN,**  
VOCAL INSTRUCTION.  
Director of the Vocal Department of the Mollen-  
hauer Conservatory of Music, 350 Lenox Avenue.  
Teacher of Bertha Frohisher, contralto; Frances  
Boomer, soprano, and many other singers now  
prominent.  
Brooklyn Studio: Wissner Hall.

**MME. OGDEN CRANE,**  
VOICE CULTURE.  
ITALIAN METHOD.  
Studio 4: 3 East 14th Street, New York.

**MISS MARY FIDELIA BURT,**  
Author and Sole Exponent of  
New Method of Musical Stenography  
and Development of the French Method of  
Rousseau-Galin-Paris-Chevé.  
"Sight Singing and Ear Training."  
251 2d Carnegie Hall. 48 Lefferts Place, Brooklyn.  
Tuesdays and Fridays.

**DUDLEY BUCK, JR.,**  
Tenor.  
INSTRUCTION.  
Concert, Opera, Oratorio.  
1215 Carnegie Hall,  
Monday and Thursday afternoons, New York.

**RICHARD ARNOLD,**  
Instruction on the Violin—Solo Violinist.  
208 East 61st Street, New York.

**WALTER HENRY HALL,**  
Conductor Oratorio Society, Brooklyn, N. Y.  
Organist and Choirmaster.  
St. James' Church, New York.  
For terms for conducting, address St. James'  
Church, Madison Ave. and 71st St., New York.

**ARNOLD VOLPE,**  
SOLO VIOLINIST AND COMPOSER.  
Graduated with highest honors at the St. Peters-  
burg Imperial Conservatory (during Rubinstein's  
direction). Concerts, Ensemble, Instruction.  
Studio: 1208 Fifth Ave., New York.

**LAURA D. MOORE,**  
VOCAL INSTRUCTION.  
39 East 50th St., New York.

**CORNELIA DYAS,**  
PIANIST.  
Piano Lessons. 39 East Twenty-first st., New York

**EUGENE A. BERNSTEIN,**  
Pianist.  
PIANO INSTRUCTION.  
Studio: 160 East 70th Street, New York.

**THE H. W. GREENE STUDIOS.**  
VOICE THE SPECIALTY.  
PIANO, THEORY AND SIGHT SINGING.  
439 Fifth Ave., opp. New Library site,  
NEW YORK.

**LILLIE D'ANGELO BERGH**  
SCHOOL OF SINGING.  
Graduates (with Diplomas) guaranteed positions.  
SCHOLARSHIPS.  
Pupils introduced Paris, 1900. Address  
New York Studios: The Albany, B'way and 52d St.

**MISS ADELINA HIBBARD AND**  
**MRS. HORTENSE HIBBARD-HOWARD.**  
CONCERTS AND MUSICALES.  
INSTRUCTION IN VOICE AND PIANO.  
Studio: 1672 Broadway, New York City.

**MR. CHARLES LEE TRACY.**  
**MR. THEODOR A. HOECK,**  
PIANOFOORTE INSTRUCTION.  
Certified teachers of the LESCHETIZKY  
METHOD and Ensemble Pianists.  
Studios: Carnegie Hall, New York City.

**MAX BENDHEIM,**  
VOCAL INSTRUCTION.  
332 West 56th Street, New York City.

**PAUL TIDDEN,**  
PIANIST.  
314 East 15th Street, New York.  
Will accept a limited number of pupils.

**WM. H. RIEGER,**  
TENOR—ORATORIO AND CONCERT.  
18 East 22d Street, New York.

**GUSTAV L. BECKER,**  
CONCERT PIANIST AND TEACHER OF  
PIANO AND COMPOSITION.  
Address: 1 West 104th Street, New York.

**CHARLES HEINROTH,**  
Organist Church of the Ascension. With the  
National Conservatory. Instruction: Organ and  
Harmony.  
12 West 11th Street, New York.

**SIGNOR FILOTEO GRECO,**  
The Art of Singing.  
Studio: 51 West 35th Street, New York.

**M. THEODOR BJORKSTEN AND**  
**MME. TORPADIE BJORKSTEN.**  
INSTRUCTORS IN SINGING.  
New Studios: Carnegie Hall, New York.

**PERRY AVERILL—BARITONE,**  
Opera—Oratorio—Concert  
and Vocal Instruction.  
220 Central Park, South, New York.

**CHARLES PALM,**  
Musical Director and Soloist, Professor of  
Violin, Convent of the Sacred Heart.  
Address: 101 West 101st Street, New York.

**MARIE SEYMOUR BISSELL,**  
VOCAL INSTRUCTION.  
Pupils Prepared for  
Church, Concert and Oratorio.  
Studio: 133 East 16th Street, New York.

**PROF. F. J. AND MRS. M. KIRPAL,**  
Flushing Conservatory of Music.  
Vocal and Instrumental.  
42 North Prince Street, Flushing, L. I.  
New York Studio: 2 West 33d Street.

**PAUL WIALARD,**  
Officier d'Académie of France.  
VOICE CULTURE.  
French and English Répertoire.  
New Studios: 489 Fifth Avenue.

**O. HEYWOOD WINTERS,**  
Vocal Teacher, Choir Director.  
Baritone Soloist for Concerts and Recitals, or  
with Soprano Soloist or Quartet. Pupils placed  
in choir, when capable (moderate salary), for ex-  
perience.  
Studio: 98 Fifth Ave., Rooms 3 and 4, New York.

**GEORGE SWEET,**  
OPERA, ORATORIO, CONCERT.  
487 Fifth Avenue, New York.

**J. HARRY WHEELER,**  
Voice Production and the Art of Singing.  
Voices educated strictly in the Italian School.  
Studio: 81 Fifth Ave., corner 16th St., New York.  
Director of the vocal department at Chautauqua  
during July and August.

**MR. EDMUND SEVERN,**  
Violin, Composition, Ensemble.  
**MRS. EDMUND SEVERN,**  
Piano and Voice.  
Studio: 131 West 56th Street, New York.  
"Severn Trio."

**ENRICO DUZENSI,**  
Opera Tenor,  
Will accept pupils for Voice Culture; good voice  
cultivated per contract; Italian method.  
145 East 83d Street, near Lexington ave.

**CARL C. MÜLLER,**  
Translator of "Sechter's Fundamental Harmonies."  
Author of "Tables for Harmonic Exercises."  
Teacher of Piano, Harmony, Counterpoint and Composition.  
1291 Lexington Avenue, New York

**MRS. L. P. MORRILL,**  
Vocal Teacher,  
The Chelsea, 222 West 23d Street, New York.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING**  
**AND SCHOOL FOR PIANO AND VOCAL CULTURE.**  
230 East 62d Street.  
Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI. Directors.

**MME. LUISA CAPPANI,**  
VOICE CULTURE. SKILL OF SINGING.  
159 West 45th Street,  
New York

**MRS. HELEN BOICE-**  
**HUNSICKER,**  
SOPRANO.  
Song Recitals, Oratorio and Concert.  
121 West 42d Street, New York.

**RICHARD T. PERCY,**  
Concert Organist and Accompanist.  
Organ Lessons at Marble Collegiate Church,  
corner Fifth Avenue and 29th Street.  
Studio: 1402 Broadway, New York.

**MR. LEO KOFLER,**  
Voice Culture.  
Organist and Choirmaster St. Paul's Chapel,  
Trinity Parish, New York. Author of "The Art  
of Breathing." Address by mail, 29 Vesey Street.

**MR. TOWNSEND H. FELLOWS,**  
VOCAL INSTRUCTION.  
Oratorio, Concert and Church Repertoire.  
Studio: 501 and 502 Carnegie Hall, New York.

**HENRY HOLDEN HUSS,**  
Instruction in Piano and Theory of Music.  
Studio for non-resident pupils: Steinway Hall.  
Personal address: 318 East 150th Street, New York.

**FRANCIS FISCHER POWERS,**  
Voice Culture and the art of Singing. Studio  
(and invariable address): Carnegie Hall, New York.  
New York season, October 23, 1899, to May 1, 1900.  
Kansas City, Mo., season, May 16 to August 16,  
1900 (Pepper Building).

**HENRY SCHRADIECK'S**  
Violin School.  
Violin, Piano, Theory and Ensemble Playing.  
Residence and Studio:  
535 Washington Avenue, Brooklyn, N. Y.

**WILLIAM H. BARBER,**  
Concert Pianist—Instruction.  
Studio: Steinway Hall,  
New York.

**F. W. RIESBERG,**  
ACCOMPANIST.  
Instruction—Piano, Organ, Harmony.  
Organist-Director Rutgers Presbyterian Church.  
With THE MUSICAL COURIER.  
Secretary-Treasurer New York State M. T. A.  
Residence-Studio:  
954 8th Avenue, cor. 56th Street, New York.

**S. C. BENNETT,**  
Instructor in Voice Building and the Art of  
Singing.  
Teacher of Mme. Geneva Johnstone Bishop and  
many other talented vocalists.  
Studio: 827 Carnegie Hall, New York.

**MISS VIRGINIA BAILIE,**  
Pianist and Teacher.  
LESCHETIZKY METHOD.  
Studio: Room 81, Carnegie Hall, New York.

**MME. EMMA RODERICK,**  
Rapid development and Complete Education of  
the Voice.  
118 West 44th Street, New York.

**MRS. GRENVILLE SNELLING,**  
SOPRANO.  
Concerts, Recitals, Musicals, Oratorio.  
Address:  
111 Fifth Avenue, New York.

**C. B. HAWLEY,**  
Composer, Conductor. VOCAL INSTRUCTION.  
Special training for Concert, Oratorio and  
Church Choir.  
Studio: 251 Fifth Ave., corner 28th St New York.

**SAMUEL B. MOYLE,**  
BASSO CANTANTE.  
Oratorio, Concert, Musicals, Voice Culture—  
Italian Method. Tone Placing and Reparation a  
specialty. Studio: 136 Fifth Avenue, New York.

**NATIONAL INSTITUTE OF MUSIC,**  
179 East 64th Street, New York.  
WM. M. SEMMACHS, Director.  
Thorough instruction in all branches of Music.  
The natural Piano Method and a practical course  
for teachers a specialty.

**MRS. HENRY SMOCK BOICE.**  
VOICE CULTURE.  
Musical Art Department of Adelphi College, Dr  
Henry G. Hanchett, Director.  
Residence-Studio and Address:  
764 Greene Avenue, Brooklyn, N. Y.  
Pupils prepared for Church, Concert, Oratorio.  
138 Fifth Avenue, New York.  
Monday and Thursday Afternoons.

**SERRANO VOCAL INSTITUTE,**  
393 East 14th Street, New York.  
Conducted by EMILIA BENIE DE SERRANO  
and CARLOS A. DE SERRANO.

Teachers of Charlotte Maconda, Fannie Francisca.

**JEANNE ARONE,**  
Graduate of Florenza d'Arona's.  
Special Teachers' Course; Vocal Instruction.  
Studio: 1219 Madison Ave., New York.

**MARK M. FONAROFF,**  
VIOLINIST—INSTRUCTION.  
References: Adolf Brodsky, Henry Schradieck  
A' ex. Lambert, H. E. Krehbiel.  
152 East 86th Street, New York.

**C. D. LEE,**  
Baritone.  
Concert, Oratorio and Church.  
Instruction—Stockhausen Method.  
10 East 16th Street, New York.

**ALICE GARRIGUE MOTT,**  
Vocal Instruction.  
The Strathmore, Broadway and 52d Street,  
New York.

**KATE STELLA BURR,**  
Accompanist. Vocal Culture.  
Style, Finish, Répertoire.  
Organist-Director Grace M. E. Church.  
Studio: 76 West 62d Street.

**MR. AND MRS. THEO. J. TOEDT,**  
Vocal Instruction.  
Home Studio: 151 East 62d Street, New York.

**HARRIET VICTORINE WETMORE,**  
Vocal Instruction.  
Graduate of the Florenza d'Arona Special Teach-  
ers' Course. Eight years pupil of that fa-  
mous maestra, Paris.  
Studio: 256 West 71st Street, New York.

**J. ELDON HOLE,**  
TENOR.  
Vocal Instructor Convent St. Elizabeth.  
Tone Production and Singing, Mondays and Thurs-  
days, 51 E. 17th St., cor. Madison Ave., N. Y.

**MRS. W. E. BEARDSLEY,**  
INSTRUCTION. PIANO.  
Studio: Knapp Mansion,  
Brooklyn, N. Y.

**CHRISTINE ADLER,**  
CONTRALTO.  
Concert, Oratorio and Musicals.  
Vocal Instruction.  
541 Madison Street, Brooklyn, N. Y.

**ARTHUR FARWELL,**  
Harmony, Composition,  
Orchestration.  
391 Fifth Avenue, New York.

**LENA DORIA DEVINE,**  
Vocal Instruction.  
Representative Teacher  
of the methods of the famous master,  
FRANCESCO LAMPERTI.  
136 Fifth Avenue, New York.

**FRANCIS CARRIER,**  
BARITONE.  
Concert and Oratorio,  
18 East 22d Street, New York.

**Miss EMMA HOWSON,**  
Prima Donna.  
Royal Italian and English Opera Co.  
Lamperti Method Absolutely Taught.  
Tuesdays and Fridays. 96 Fifth Ave., N. Y.

**Miss EMMA THURSBY**  
Will receive a limited number of pupils.  
Vocal Studio: 605 Carnegie Hall, New York.  
Receiving days at studio, Monday and Wednesday.

**ISIDORE LUCKSTONE,**  
The Accompanist and Musical Director.  
STYLE, RÉPERTOIRE, FINISH.  
VOCAL CULTURE.  
836 Lexington Ave., or address MUSICAL COURIER.

**ARTHUR VOORHIS,**  
Concert Pianist—Instruction.  
104 Clifton Place, Jersey City, N. J.  
Chickering Hall, New York.

**LILLIAN LITTLEHALES,**  
A. R. C. M., London, England,  
VIOLONCELLIST,  
151 West 70th Street, New York.

**NEW YORK MUSICAL**  
**ACADEMY,**  
MAX WERTHEIM, Director,  
159 West 23d Street.  
Thorough and systematic instruction in all  
branches of music, from beginning to highest  
artistic perfection.

**MME. ADELE LEWING,**  
Concert Pianiste and Teacher.  
Authorized Teacher of the Leschetizky Method.  
Concerts, Recitals, Musicals.  
Address: Care Steinway Hall, or  
127 East 73d Street, New York.

**BEATRICE MOCS,**  
SOPRANO.  
Instruction, MME. LOUISE FINKEL'S METHOD.  
2 West Thirty-third street, New York.  
Mondays and Thursdays.

**WILBUR A. LUYSER,**  
Sight Singing, Ear Training, &c. (Representa-  
tive Galin-Paris-Chevé Method, with superior  
diploma); Director of S. S. at the N. Y. College o  
Music (Alex. Lambert, director); also Brooklyn In-  
stitute S. S. classes. Studios: 26 E. 23d St., New  
York; 389 Decatur St., Brooklyn.

**MISS MINNIE TOPPING,**  
Pupil of H. M. Field, Carreño, Martin Krause,  
De Pachmann.  
Concert Pianist and Instruction.  
527 Putnam Av., Brooklyn, or care Musical Courier

**AUGUST WALTHER,**  
Instruction.  
Piano, Harmony, Counterpoint, Form,  
Instrumentation.  
601 Carnegie Hall, New York.

**M. PARSON PRICE,**  
VOICE CULTURE.  
8 East 17th Street, New York.  
"I confidently state that Mr. Price's knowledge  
of the voice, male and female, and his style of  
singing, entitle him to a high rank among teach-  
ers."—MANUEL GARCIA.



**METROPOLITAN COLLEGE OF MUSIC**

Of the University of the State of New York.  
21 East 14th Street, NEW YORK CITY.

**SCHOOL OF APPLIED MUSIC,**

M. E. PALMER, Treasurer.

Leading Members of the Faculty:

ALBERT ROSS PARSONS, H. PRESSON MILLER,  
HARRY ROWE SHELLEY, W. P. SHERMAN,  
KATE S. CHITTENDER, LOUIS SCHMIDT.  
Residence Department: 66 West 96th St.

**MME. EUGENIE PAPPENHEIM,**

The Celebrated Prima Donna.  
Vocal Instruction—Opera, Concert and Oratorio.  
The Strathmore,  
Broadway and 3rd Street, New York.

**Paris.****SCHOOL FOR ACTING.****EMIL BERTIN,**

1er Regisseur de la Scène de l'Opéra Comique.  
Stage Practice. In Cost.  
41 rue des Martyrs, Paris.

**DELLE SEDIE, Paris.**

Pure Italian Method. Complete course. Stage practice. Voice, lyrics, declamation, languages, solfège, ensemble music, mise-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.  
30 rue St. Petersburg.

**MONSIEUR HENRI FALCKE,****PIANIST.**

Lessons in Piano Playing and Theory. M. Falcke speaks English, German and Spanish.  
Address 149 Avenue Victor Hugo, Paris.

**FOR THE EXPOSITION.**

La Villa Violette.

Trocadero.

22 rue Raynouard. Mme. Plessinger.  
Assortment of Rooms. Gardens. Excellent Table.  
Three minutes' walk from Exposition Grounds.

**MME. ED. COLONNE,**

PROFESSEUR DE CHANT.  
SPECIALTY OF PURE FRENCH SCHOOL  
and FRENCH DICTION.  
43 rue de Berlin, Centre.

**MR. CHARLES DE BERIOT,****PROFESSEUR DE PIANO.**

Classes Supérieures au Conservatoire.  
19 rue Flachat. 13 rue du Mail-Erard.  
11 rue Duphot. Ecole Niedermeyer, Paris.

**MME. MARGUERITE MARTINI,**

Professeur de Chant. Special Classes  
in Mime (silent acting) and in Mise-en-Scène.  
87 rue St. Lazare, Paris.

**MME. MARIE ROZE,****PROFESSEUR DE CHANT.**

Chaussée d'Antin, Paris.  
Mise-en-scène. Ensemble practice in costume on stage.

**MME. KIKINA,****PROFESSEUR DE CHANT.**

Ancienne Elève de MARCHESI.  
100 Av. de Villiers, Paris.

**JULIANI,**

48 rue Fortuny, Parc Monceau.  
Professeur de Chant. Concert, Oratorio, Opera  
Theatre in Studio.

**MME. ROBINSON DUFF,****PROFESSEUR DE CHANT.**

4 rue de la Renaissance l'Alma, Paris.

**FRENCH PRONUNCIATION,**

PHONO-TONIQUE METHOD. SPECIAL  
FOR FOREIGNERS. Speaking, Singing.  
MESDAMES ADAM.  
5 rue Guillaume Tell, Place Percier, Paris.

**MME. FRANK,**

301 Faubourg St. Honoré.

French Diction, Conversation, Versin Chart.

**MME. IDA LURIG,****PROFESSEUR DE CHANT.**

French-Italian-German.  
Specialty of German Songs and Oratorio.  
(Trocadero) 5 rue Pétrarche, Paris.

**PROFESSOR OF FRENCH.**

Special Method for foreigners.

MME. MARIE FOURNAISE,

American reference. 39 Boulevard de Batignolles

**FOR THE EXPOSITION,**

157 rue de la Pompe, Paris.  
PRIVATE PENSION or APARTMENTS, with  
or without board.  
Close to Avenue du Bois de Boulogne. Five  
minutes from tramway and omnibus.  
Excellent cuisine.

**MME. VITEAU-PAUL.**

(Philippine Lévy de l'Opéra Comique.) Soloists de la  
Société des Concerts du Conservatoire et Concerts  
Colonne. Voice Lessons. Class or Private, Monsieur  
Viteau Paul, Littérateur. French Grammar and Literature,  
Class or Private. 55 Rue de Prony (Parc Monceau),  
Paris.

**French School,**

14 Rue Taitbout, PARIS.

Special Classes in CONVERSATION  
and PRONUNCIATION.

Entrée 1 Franc Each Person

**Boston.****CLARA E. MUNGER,****TEACHER OF SINGING.**

22 Park Street, Boston.

**MRS. ETTA EDWARDS,****VOCAL INSTRUCTION.**

Pupil of Della Sedie, Paris. Steinert Hall, Boston.

**MME. GERTRUDE FRANKLIN,****VOCAL INSTRUCTION.**

1424 Tremont Street, Boston.

**Faelten Piano School,**

Carl Faelten, Director.

Summer course of Lecture-Lessons and  
Recitals for Music Teachers in July, 1900. Full  
particulars on application.  
162 Boylston Street, Boston.

**HEINRICH SCHUECKER,****HARPIST.**

Boston Symphony Orchestra,  
Music Hall, Boston, Mass.

**PRISCILLA WHITE,****VOCAL TEACHER.**

Pierce Building, Copley Square, Boston, Mass.

**FRANK MORSE,**

Vocal Training for Soloists and Teachers.

**JOHN D. BUCKINGHAM,**

Artistic Piano Playing taught.

Steinert Hall, Boston.

**CHARLES ALBION CLARK,**

Teacher of Piano, Organ and Harmony.

1424 Tremont Street, Boston.

**J. MELVILLE HORNER,****BARITONE.**

Recital, Concert, Oratorio.  
170 Huntington Avenue, Boston, Mass.

**ARTHUR J. HUBBARD,****VOCAL TEACHER.**

1424 Tremont Street, Boston, Mass.

**MME. AXELINE DE BERG-LOFGREN**

Teacher of Singing.

Viardot-Garcia Method.  
Studio: 1424 Tremont St.

**W. A. HOWLAND,****BASSO CANTANTE.**

Concert, Oratorio and Vocal Instruction.  
Studio: Steinert Building, Boston, Mass.,  
125 Pleasant St., Worcester, Mass.

**New York.****Ernst H. Bauer,**

Solo Violinist and Teacher; also Theory and  
Harmony.  
Graduate of the Royal High School in Berlin.  
120 EAST 36th STREET, NEW YORK.

**MISS GENEVIEVE BISBEE,****PIANIST.**

(Leschetizky Method).

Will accept engagements for drawing-room musicals,  
clubs, etc., and a limited number of pupils.  
Studio: 836 Carnegie Hall, New York.

**CONSERVATORY OF MUSIC,**

MRS. M. PRICE, Director, 2105 Seventh Avenue,  
corner 125th Street. Special daily class. The only  
one in New York where the pupil has a lesson and  
practice every day under the care of competent  
teachers. Terms reasonable. Virgil Clavier used.

**SARAH KING PECK,****Soprano.**

Concerts and Oratorio,  
85 West 88th Street, New York.

**HOWARD BROCKWAY,****Composer-Pianist.**

Pupils received in Composition, Harmony, Piano  
and Song Interpretation.  
Studio: 817-818 Carnegie Hall, New York.

**EDWIN CARY****Teacher of the Piano,**

51 West 81st Street,  
NEW YORK.

**IDA BRANTH****SOLO VIOLINISTE,**

Concerts, Musicales, &c.

**INSTRUCTION.**

183 West 87th Street,  
NEW YORK.

**London, England.****THE GUILDHALL SCHOOL OF MUSIC.**

Principal, WILLIAM H. GUNNINGS, Esq.  
Established by the Corporation of London, 1860.  
All branches of Music, Elocution and Languages  
taught.

Improvisation, Accompanying, Sight Singing,  
Sight Reading (Instrumental), Choral, Orchestral,  
Operatic and Chamber Music Classes. Second  
studio at greatly reduced rates. Scholarships,  
prizes, &c., given.  
Fees from £1 11s. 6d. to £4 14s. 6d. per term  
of twelve weeks.

Staff of 120 Professors. Over 3,500 students.  
Resident Lady Superintendent. Prospectus and  
full particulars of the Secretary.

By order of the Committee,  
HILTON CARTER, Secretary.  
Victoria Embankment, London, E. C.

**Mr. ALBERT VISETTI,****Professor of Voice Production**

and the Aesthetics of Singing

at the Royal College of Music and the

Guildhall School of Music,  
14 Trebovir Road, Earl's Court, S. W., London.

**MME. MORIANI,**

Private Academy for Voice Training and School  
for Opera. Complete Training for Voice, Style and  
the Different Repertoires.

Madame Moriani, in consequence of the great  
number of applications received, has now estab-  
lished herself permanently in London.

Lessons and Consultations (private and classes).  
For terms and particulars write to  
Madame Moriani,  
27 Upper Baker Street, N. W.

**MRS. EMIL BEHNKE,**

Scientific Voice Training for Singers, Speakers  
and Stammerers.  
18 EARL'S COURT SQUARE, LONDON, S. W.

**PROF. MICHAEL HAMBOURG'S**

Academy for the Higher Development of

Pianoforte Playing.

Patron and Honorary Examiner, M. FADZEWSKI.

For prospectus apply to the Secretary,  
2 Clifton Gds., Maiden Hill, London, W.

**MISS JESSIE MARY BECKMAN,****VOICE CULTURE.**

Studio: No. 1215 Carnegie Hall, New York.

**Canada.****TORONTO CONSERVATORY OF MUSIC.**

(Canada.)

DR. EDWARD FISHER, MUSICAL DIRECTOR.

Affiliated with the University of Toronto and with Trinity University.

Oldest and Largest Music School and Strongest Faculty in Canada.

Artists' and Teachers' Graduating Courses, Scholarships, Diplomas, Certificates, Medals, Etc.

Music, Elocution, Languages.

Attendance 1081 last season.

Tuition, Board and other expenses are one-third less than in the largest cities.

School of Elocution, Able Faculty.

CALENDAR and SYLLABUS sent free.

**The Mason & Risch Piano Co., Ltd.**

32 King Street, West, TORONTO.

Manufacturers of HIGH GRADE PIANOS and

solo agents for CHICKERING PIANOS,

VOCALIONS and PIANOLAS.

**Mr. RECHAB TANDY, Tenor,**

Oratorio and Concert.

**MISS LOUISE TANDY, Soprano.**

Concert and Oratorio.

Pupils received at the Conservatory of Music,  
Toronto, Canada.

**MRS. H. W. PARKER,****SOPRANO.**

Concerts, Oratorios, Recitals.  
Address: Toronto Conservatory of Music.

**THE CLAVIER**

OFFERS RELIEF TO

**YOUR****NEIGHBORS****YOUR****PIANO****YOUR****PURSE**

Positive Results are assured in this way and

Claviers Rented and Sold on Easy Terms.

Time Saved.

Send for Illustrated Catalogue and Price List.

**THE VIRGIL PRACTICE CLAVIER CO., 26 West 15th St., NEW YORK.**

**SUMMER****SESSION**

OF THE

**Clavier Company Piano School**

JULY 6 TO AUGUST 11,

Under the personal direction of

**MR. A. K. VIRGIL,**

Founder of the Clavier method.

Regular Course, 72 Lessons, - - - \$50.00

Partial Course A, - - - - - 25.00

Partial Course B, - - - - - 35.00

Partial Course C, - - - - - 37.50

**CLAVIERS** will be furnished free of charge to all pupils of the Summer School.

Send for circular, giving full particulars of the course, to

**A. K. VIRGIL, 26 West 15th St., New York.**

**THE VIRGIL PIANO SCHOOL.**

June 25 - - - to - - - July 30.

**Summer School.**

60 - Lessons - \$50.

For circulars giving full particulars address

Mrs. A. K. VIRGIL, Director, 29 West 15th Street, NEW YORK.

**THE EPPINGER CONSERVATORY OF MUSIC,**

829 Lexington Avenue, New York.

SAMUEL EPPINGER, Director, assisted by the most artistic and com-  
petent faculty.

**MUSIC TAUGHT IN ALL ITS BRANCHES:**

**PIANO.** Virgil and Leschetizky Methods taught.

Organs, Violin and all Orchestral Instruments.

**VOCAL.** Theory, Harmony, Counterpoint, Composition.

Chamber Music, Ensemble Playing, &c.

Catalogues Free on Application.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.



**CHICKERING & SONS,**  
791 Tremont Street,  
BOSTON.

**STERLING Pianos**  
High Standard of Construction.

DERBY, CONN.



ESTABLISHED 1836. **THE S. BRAINARD'S SONS CO.** MUSIC PUBLISHERS.  
NEW YORK: No. 20 East 17th St. CHICAGO: Adjoining Auditorium.  
EVERYTHING IN THE LINE OF SHEET MUSIC AND MUSIC BOOKS.

PENNSYLVANIA.

**ETTA C. KEIL,**  
SOPRANO.  
Oratorio Concerts, Recitals.  
3354 Fifth Avenue,  
PITTSBURG, PA.

**WM. M. STEVENSON,**  
Voice Production and Singing.  
STUDIO:  
Standard Building, 531 Wood Street,  
PITTSBURG, PA.

**LUIGI VON KUNITS,**  
Violinist.  
Concertmaster Pittsburg Orchestra,  
Pittsburg, Pa.

**SIGNOR GIUSEPPE DEL PUENTE**  
THE BARITONE.  
Opera and Concerts.  
Vocal School: 1324 Chestnut St., Philadelphia, Pa.

**FREDERICK MAXSON,**  
CONCERT ORGANIST.  
818 North 17th St., Philadelphia, Pa.

THE BUSSMAN QUARTETTE.

Miss Etta C. Keil, first soprano; Mrs. Edwin Miller, second soprano; Miss Helen A. Steinert, first alto; Mrs. W. A. Lafferty, second alto; Miss Stella M. Bauer, accompanist.  
W. A. LAFFERTY, Director and Manager,  
and Sixth Ave., Pittsburg, Pa.

**KATHRYN C. MCGUCKIN,**  
Contralto.  
Wrightman Building,  
1534 Chestnut Street, Philadelphia.

**JENNIE FOELL,**  
Dramatic Soprano, Concerts, Oratorio.  
Care of Gustave Candius, Steinway Hall, New York, or 907 W. Susquehanna Ave., Philadelphia, Pa.



**Grand Conservatory of Music,**  
204 West 23d Street, New York.  
Empowered by special act of the Legislature to confer the degree of Bachelor, Master and Doctor of Music. The full course leads to the degree of Bachelor of Music. Vocal and Instrumental Music, Opera, Oratorio, &c., taught by 45 professors. E. EBERHARDT, President.

# WEBER

"A Harmonious Creation of Art."

"Supports the Voice Most Admirably."

"An Inspiration to a Musical Temperament."

The same intelligence and solidity of construction, pure, musical and sympathetic tone, combined with greatest power, which characterized the

## WEBER PIANO

in its complete triumph over all competition in 1876, is marked in even a greater degree in the

### WEBER OF TO-DAY.

WAREHOUSES:

Fifth Avenue, cor. 16th St., . . . NEW YORK.

268 Wabash Avenue, . . . CHICAGO.

## EMERSON PIANO.

110 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls.

ESTABLISHED 1849

APPLY FOR THE

## STEINERTONE

TO . . .

**M. STEINERT & SONS CO.,**

Steinert Hall, BOSTON, MASS.

**NATALIE DUNN, Soprano.**

ADDRESS

CHAS. L. YOUNG,

819-20 Townsend Building, NEW YORK

Personal Address: 370 West 116th Street.

**MME. KILLIN-KEOUGH,**  
SOPRANO.  
JAMES POTTER KEOUGH, Bass.  
VOICE CULTURE.  
Studio: 144 Fifth Avenue, New York.  
Tuesdays and Fridays, Englewood, N. J.

**ARTHUR D. WOODRUFF,**  
Conductor and Teacher of Singing.  
Preparation for Oratorio and Church.  
Studio: 136 Fifth Avenue, New York City.  
"The Commonwealth," East Orange, N. J.  
Mondays and Thursdays.

**Mesdemoiselles YERSIN,**  
AUTHORS OF THE  
PHONO-RHYTHMIC FRENCH METHOD.  
Winter address:  
37 West 32d Street, NEW YORK.  
Summer Address:  
Villa Violette, 29 Rue Raynouard, PARIS.

**SCHOOL FOR PIANOFORTE**  
AND MUSICAL THEORY.  
MRS. CLARA A. KORN, Director  
600 Springdale Ave., East Orange, N. J.

ATLANTA.

**J. LEWIS BROWNE,**  
Musical Director.  
(Three manual pipe organ—in Studio—for lessons and practice.)

**BERTA-GROSSE-THOMASON**  
School for Piano, 300 Fulton Street, Brooklyn, N. Y. Mme. Berta-Grosse-Thomason and Assistants. Theory, Harmony and Composition, Mr. W. E. Bassett. Tuition, per term, \$15 to \$40.

**Adele Laeis Baldwin,**  
Contralto.

Residence Studio: Carnegie Hall, New York

Milwaukee.

**Mrs. Stacey William's School of Music.**

REPRESENTATIVE OF SHAKESPEARE,  
LONDON.

Uihlein Building, MILWAUKEE.  
CHICAGO: Steiwa Hall.

**HENRY CLARKE, BARITONE**  
ORATORIO, SONG RECITALS, MUSICALES.  
WISCONSIN COLLEGE OF MUSIC,  
GRAND AVENUE, MILWAUKEE.





GERMAN HEADQUARTERS OF  
THE MUSICAL COURIER,  
BERLIN, W., LINKESTRASSE 17,  
March 28, 1900.



ALTHOUGH the temperature seems to be cooler than usual when spring should be here, musical entertainments are now quickly thinning out, and it will not be long before the concert halls will close their doors upon the season of 1899-1900, one of the busiest, if not one of the most important the German capital has so far witnessed. There was, however, enough going on yet to comfortably fill one's evenings during the past week.

The last of the three Beethoven trio soirées, which court pianist Miss Martha Remmert, in conjunction with Concertmaster Henri Petri, of Dresden, and the young 'cellist, George Wille, of the same city, gave a week ago to-day, was a greater success than its two predecessors. The program was the best and most interesting one, comprising the last of the set of trios which form Beethoven's formidable op. 1, the E flat Trio, op. 44, with its ingenious fourteen variations as an opening movement, and the big B flat Trio, op. 97. The ensemble playing was well nigh perfect, the musicianly lead of Petri being noticeable in the reading and the way the works had been studied.

The piano never predominated to an undue degree, as is so often the case in the combination of that instrument with strings. The refined sense for tonal balance and color which Miss Remmert evinced, pleased me immensely. Yet, when occasion demanded it, she was not slow in availing herself of the opportunity to bring herself into the necessary prominence. Her technic is remarkably even, the frequent scale passages in which Beethoven indulges all sounded pearly, the tone is good, natural and full of vitality, while the touch allows of most variegated dynamic shadings. Perhaps the 'cellist might advantageously produce at moments, especially in forte ensemble episodes, a bigger, or more robust tone. Such as it is, however, it is sweet and pleasing. A large audience showed attentive appreciation of the superior offerings of this eminent, lately formed trio organization.

The next night brought the first public appearance here this season of Miss Bertha Visanska, and you may remember that I have frequently before mentioned her name, predicting a brilliant future for this young woman. My predictions seem about to become verified, if her playing and the success she achieved at the Singakademie last Wednesday night before an audience chiefly of connoisseurs, be considered a criterion. Much as I had expected of Miss Visanska, her playing on that evening was a surprise to me. Not the clean-cut, crisp way in which she disposed of the two little Scarlatti pieces in Tausig's arrangement, which formed the appetizing hors d'œuvres of her musical menu. Nor yet the reposeful, amiable style in which she gave one of Beethoven's heartiest and most sympathetic works for piano, the Sonata, op. 90.

But the surprise and the gems in the way of interpretation, for poetry as well as for musical ripeness, were the passionate first and the meditatively tender final movements of Schumann's C major Fantasia. It goes almost without saying that she could not do justice, however, to the virile E flat march movement, with its widespread chords. This is really orchestral music for the piano, which, though I have heard it mastered once by Anton Rubinstein (a few false notes excepted, which he was likewise unable to avoid), was never well performed by anybody among the very great number of pianists to whom I listened in this work, least of all, however, by a woman, even if she be not lacking in the amount of purely physical strength necessary to play this monotonous movement in the way it was conceived by the composer.

Brahms' sombre and energetic G minor Rhapsody, a tender and really very suggestive Barcarolle in E flat minor, by Miss Visanska, and Chopin's C sharp minor Scherzo, formed the third group upon the program. For a more beautiful interpretation of the Chopin work one may have to wait a long while. The barcarolle needs no excuse as having been composed by a woman. It has mental weight as well as tonal charm, and in the matter of piano passage work is as novel, as it is perfect in form and general facture.

Chopin's Study No. 11, from op. 25, and Liszt's "Campanella" were the final virtuoso pieces of the program, and of course were brilliantly performed. After this the encore demanders had their innings, and they were not satisfied until they had gained "three strikes and out." First Miss Visanska gave them the Rubinstein A minor Barcarolle, then Moszkowski's "En Automne," and she finally wound up with the G flat Impromptu of Chopin.

\*\*\*

The next evening was also partially, though not entirely, dedicated to a young American artist, who has lately, and at a leap, as it were, come into prominence. I speak of Miss Estelle Liebling, the voice-gifted and musical daughter of Max Liebling, of New York. This comely young lady, as I reported before, has been engaged on a three years' contract as first coloratura soprano for no less important a theatre than the Dresden Royal Opera House. Such an engagement, after only one single concert appearance, and of a young débutante who has never yet stood upon the operatic boards, is perhaps a unique event. At any rate, it proves most conclusively how much so experienced a listener as Ernst von Schuck, director of the Dresden Royal Opera, must have been impressed with Miss Liebling's voice and style.

As regards the latter quality, the young lady will, of course, have to learn much yet by experience, for pure and flawless in intonation as the voice sounded in the "Rose" aria, from "Le Nozze di Figaro," the delivery of just this coy and tender aria was not in the true Mozart style, and above all, it lacked simplicity as well as naïveté. On the other hand, the "Una Voce Poco Fa" aria, from "Il Barbiere," as much as there was left of the Rossini original, which had greatly and not always advantageously, been tampered with, was charmingly as well as brilliantly delivered, and deserved the enthusiastic applause which it elicited from a large and stylish audience, among which the American element predominated.

I was very sorry I could not stay to listen to the songs of Schubert and Grieg, the latter of which, I am told, were particularly well sung, and a furor was created by the young lady's "wonderful" and virtuoso-like delivery of the mad scene from "Lucia," in which Ary van Leemven, of the Philharmonic Orchestra, with his silver flute, made a worthy obligato partner.

James Liebling, father Max's youngest son, and, like all of the Lieblings, a musically talented chip of the old block, displayed a good, round tone in some cantilene playing on the 'cello. The technic, however, needs some further development before Mr. Liebling ventures out again into the glare of the concert platform.

\*\*\*

The ninth symphony evening of the Royal Orchestra took place on that same night, and Weingartner's program brought, for the first time in two years, a work of the greatest symphonist, "After Beethoven," the C minor symphony of Brahms. From what I was able to hear of it (the last two movements only), this giant work is less suited to the display of the conductor's best points, elegance, finish of detail, brilliancy and refinement, than Brahms' second symphony, which two seasons ago Wein-

\*A special reference to this matter is published elsewhere in the shape of a disclaimer of certain statements made regarding the engagement of this lady at the Dresden Opera.

gartner reproduced in a delightful and satisfactory reading. The grandeur and pregnancy of the truly Beethovenish final Satz of the C minor symphony, however, were lost to a certain degree through the unevenness of the tempo and the tame smoothing down of Brahms' characteristic ruggedness of style and orchestration.

The Rameau G minor Suite, consisting of five little ballet movements from the French composer's now long forgotten opera, "Castor and Pollux," attached to which is the G major Rigaudon de Dardanus in the clever orchestration of Gevaert, was far more to Weingartner's liking, and he evidently gave them a very carefully polished *con amore* performance, which pleased the fashionable audience of these concerts immensely, and resulted in a *da capo* demand of the Rigaudon. It is quite interesting to note how euphonious and effective the orchestration of the original five movements, especially of the exceedingly graceful Tambourin in E major of Jean Philippe Rameau sounds, and it is accomplished with comparatively small means. It is no wonder, therefore, that interest in the works of this early French operatic composer, which were written during the first half of the eighteenth century, has lately been revived, and that no less a musician than Saint-Saëns has undertaken the task of making a complete revised edition of them.

Between Brahms and Rameau stood the ultra modern Richard Strauss, with his hottest, most passionate, life-pulsating symphonic poem, "Don Juan." This is truly one of Strauss' grandest tone paintings, an *idyll* in the warm, authoritative reading given it by the composer, it could not fail creating a decided impression on the audience. If anybody, Strauss has no reason to complain of lack of appreciation on the part of his contemporaries, or insufficient interest on the part of conductors, for his works are being produced everywhere. I do not, for that reason, understand why, in his "Hero's Life," he should have depicted himself musically as a misunderstood and ill-treated genius. His next symphonic poem is entitled "Frühling" (Spring), and he is about to finish the score of it. I hope it will show a return from the quagmires of his "Don Quixote" and "Heldenleben" into the paths of "Tod und Verklärung" and "Don Juan."

Beethoven's "Egmont" overture closed the ninth concert of the Royal Orchestra, the program for the tenth and last one of the series being announced with Spohr's "Jessonda" overture, Schubert's Unfinished Symphony and the now inevitable Beethoven Ninth Symphony.

\*\*\*

Just as regularly as the Singakademie Chorus annually performs Bach's St. Matthew Passion music, the Stern Singing Society now makes a habit of producing every year, about Easter time, Beethoven's "Missa Solemnis."

The performance of this master work on last Saturday night at the Emperor William Memorial Church, under Professor F. Gernsheim's direction, was on the whole a worthy, but not a very fortunate, one. The necessarily spread out placing of so large a chorus and of the entire Philharmonic Orchestra in the choir of a church enhances the difficulties of obtaining a good ensemble, and hence it cannot be wondered at that a few slight breaks occurred, especially in the "Credo" of the mass. I was astonished, however, at the cleanliness of pitch work with which the sopranos upheld their many high notes, of which Beethoven demands an excessive number of high A, B flat and even an occasional B natural. The tenors were also not bad and the basses quite weighty and sonorous.

Entirely insufficient and inadequate, however, were the four soloists, more especially the soprano, Miss Marie Berg, who frequently deviated from the right pitch, and the alto, Mrs. Marie Craemer-Schleger, although possessed of a fairly good and vibrant voice, was rhythmically so insecure that by clinging too long to her notes she came near upsetting the difficult solo quartet in the "Credo." Thus Professor Gernsheim had his hands full keeping his forces together, and could give but little heed or thought upon the working out of details or refined nuances, being evidently only too glad to be able to pull through without a disaster, which at moments, however, was only narrowly averted.

The beautiful new sacred building was to the limits of its capacity crowded with an eagerly listening musical audience, among whom some personages of highest rank excited all the more attraction, as the said parties but very rarely attend concerts, even when they take place at the Royal Opera House.

On Monday evening an audience of English and American residents gathered in Saal Bechstein to hear Ernest Hutcheson play and Kelley Cole sing. The concert was given "in aid of the widows and orphans of British soldiers and sailors fallen in the war in South Africa." There were few Germans present, for the undertaking was managed by society ladies without advertising. The hall was pleasantly filled, and those who had the pleasure of listening to these two artists on that occasion will not soon forget their performances. They evidently felt thoroughly in touch with their hearers from the start, and as the enthusiasm increased they were carried on to do artistic

things that are quite outside and above the plane of ordinary experience.

Hutcheson, of whose capacity as a composer and pianist I have so often written, quite outdid himself. He cut loose from conventions, and became irresistible. His brilliant virtuosity in the Chopin numbers electrified the audience. The stormy applause could only be quieted through three encores—the C sharp minor Waltz of Chopin, a Scherzo of Mendelssohn and a piece that I did not know. I have never heard the Chopin Waltz so exquisitely played.

This young man is to take charge of the piano department at the Peabody Institute next autumn. I heartily congratulate Director Randolph and his associates on having secured the best man for the place.

Kelley Cole is probably known to many of THE MUSICAL COURIER's readers, but they would not recognize the sweet singer of ballads in the artist of Monday evening. George Fergusson, with whom he has worked for the past two years, has brought about a radical revolution in Cole's tastes and modes. To-day he sings good music with convincing intelligence and a faultless vocal method. His voice is certainly one of the best tenors in existence, and his career should be assured.

I append the program of this very delightful entertainment:

Sonata in C, op. 53.....	Beethoven
Ernest Hutcheson.	
Recitative and Air, "Deeper and Deeper Still," "Waft Her, Angels!" from "Jephtha".....	Händel
Kelley Cole.	
Two Studies—Nocturne in A flat; Polonaise in A flat.....	Chopin
Ernest Hutcheson.	
The Monotone.....	Corelius
"Für Musik"; "Stille Sicherheit".....	Franz
"Am Rhein und beim Wein.....	Reis
Kelley Cole	
Valse Lente.....	Brockway
Rhapsody No. 12.....	Liszt
Ernest Hutcheson.	

Last night the Philharmonic Orchestra wound up its season with the customary benefit concert for its Widows' and Orphans' Pension Fund. As Arthur Nikisch is at the Riviera recuperating from his ardent winter campaign, Hans Richter, who will also lead the Philharmonic Orchestra during its entire spring tournee, which will extend as far as Northern Italy, had assumed command of the baton.

I was gratefully pleased to note that the famous conductor had lost none of his old-time power and energy. This was not so when he conducted here before, shortly after Hans von Bülow's death, nor yet at a London concert in which I heard him some years ago, when both times he failed to enthrall either his orchestra or his audiences. Last night, however, he was again the same grand old Hans as which I knew and loved him in the early palmy days of Bayreuth. He gave the most devotional and consecrated reading of the "Parsifal Vorspiel" that it is possible or imaginable to obtain in a concert hall, and of an equally impressive nature was his reproduction of the "Siegfried Funeral March."

Most overwhelming of all, however, was the performance of the Ninth Symphony, which I cannot remember, even at music festivals, to have heard in like perfection of performance. The sincerity and depth of the reading, with at the same time the greatest directness and rare simplicity of style in conducting, were the telling features of the performance. Richter disdained to make use of the practical improvements in Beethoven's instrumentation proposed by Wagner, Bülow and Herman Levi, and yet the symphony throughout, and notably in the "muddy" movements of orchestration, sounded clearer and more characteristically Beethovenian than it had ever appeared to me before. There was something noble and big in his reading which, with all attention to detail, never lost sight of the large proportions of the work as a whole. Quite unconventional was the accelerated tempo of the trio of the Scherzo, in which the dangerous horn passage, however, was brought without the least break.

The Scherzo as a whole was the best performed movement of all, but sounded a bit longer than was necessary, through the making of all the repeats. In the slow movement a climax was made and sustained almost from the beginning to the very close of the Satz, and by this means attention kept concentrated and intense throughout, which is rarely the case in his Adagio of even more than "heavenly length." The only thing in Richter's conception I must take exception to is the hurried rushing of the double bass recitatives in the finale, for it is against the almost declamatory sense of this episode, as it was evidently meant by Beethoven. But the movement as a whole was singularly free from technical blemishes, the Siegfried Ochs

Philharmonic Chorus greatly distinguishing itself in the "Hymn to Joy," and even the solo quartet was not by any means as it usually behaves in the dangerous spots of this unvocal music. Mrs. Katherine Fleischer Edel got safely over her high soprano notes, and the tenor, Dr. Brice-meister, although far from being a hero, proved one of the few interpreters of the "Alla Marcia" who was not floored by it.

The enthusiasm displayed by the large audience culminated at the close of the work and concert in a perfect ovation for Hans Richter, in which the Philharmonic Orchestra joined with a hearty "Tusch." Numberless times Richter was recalled to the platform, modestly waving his hands in the direction of the orchestra, to whom credit was due for the technically very brilliant and flawless performances of the evening. In fact, they one and all played extraordinarily well last evening.

Franz Nachbaur, the first tenor who sang Walter in "Die Meistersinger" and once a great favorite of King Ludwig

ESTABLISHED 1867.

## CHICAGO MUSICAL COLLEGE.

DR. F. ZIEGFELD, President.

Acknowledged the Foremost School of Musical Learning.  
COLLEGE BUILDING, 202 MICHIGAN BLVD.

SCHOOL OF **MUSIC** ELOCUTION,  
ACTING, ORATORY,  
LANGUAGES.

BOARD OF MUSICAL DIRECTORS.

DR. F. ZIEGFELD, DR. LOUIS FALK,  
HANS VON SCHILLER, WILLIAM CASTLE,  
BERNHARD LISTEMANN, R. E. JACOBSON,  
ARTHUR FRIEDHEIM.

HART CONWAY, Director School of Acting.

Catalogue Mailed Free.

## CHICAGO ADVERTISEMENTS.

# THE SPIERING QUARTET, 708 Fine Arts Building, Michigan Boulevard, CHICAGO.

## HOLMES COWPER, TENOR.

Management HANNAH & HAMLIN,  
Fine Arts Building, CHICAGO.

## FRANK T. BAIRD,

THE ART OF SINGING.

34 Monroe St., Chicago, Ill.

## A. J. GOODRICH,

THEORIST,  
1039 East 57th Street, Chicago.  
Author of "Goodrich's Analytical Harmony,"  
"Complete Musical Analysis,"  
"Music as a Language," &c., &c.  
Personal or correspondence lessons in Harmony,  
Composition, Orchestration, Analysis and Theory  
of Interpretation.

## J. H. KOWALSKI,

CELEBRATED VOCAL STUDIO,  
Suite 54 and 55, Kimball Hall,  
CHICAGO, ILL.

## NINETEENTH YEAR, 1899-1900.

Mrs. REGINA WATSON'S SCHOOL

FOR THE

HIGHER ART OF PIANO PLAYING.

297 Indiana Street, CHICAGO, ILL.

## MR. & MRS. HERBERT BUTLER,

Violinist and Soprano.  
Auditorium Building, Chicago.

## ALFRED WILLIAMS,

Basso.  
Sbriglia Method. Voice Placing. Concerts, Oratorio, Song Recital.  
Fine Arts Building, Chicago.

## Mr. & Mrs. BICKNELL YOUNG,

67 Kimball Hall,  
CHICAGO, ILL.

## JEANNETTE DURNO,

Concert Pianist and Teacher,  
610 Fine Arts Building, Chicago.  
Address F. J. WESSELS,  
Auditorium Tower, Chicago.

## ADA MARKLAND SHEFFIELD,

Soprano,  
Pupils Accepted.  
Address 609 Fine Arts Building, Chicago.

## NELLIE GERTRUDE JUDD,

SOPRANO.

## VALENTINE FERNEKES

TENOR.

Address MUSICAL COURIER CO., CHICAGO.

## CLARA G. TRIMBLE, SOPRANO.

Address 626 Fine Arts Building, Chicago.

## JAN VAN OORDT,

VIOLINIST.

CONCERTS 8888 RECITALS 8888 PUPILS.  
Fine Arts Building, CHICAGO.

## W. H. NEIDLINGER,

VOICE BUILDER,  
Conductor,

Fine Arts Building,

CHICAGO.

## SHERWOOD CONCERTS AND RECITALS.

Address for Dates and Terms...

CHARLES BEACH, Menadnock Building, CHICAGO.

## HERMAN DOSÉ, Basso Cantante,

ORATORIO, CONCERTS, RECITALS.

Address Musical Courier Co., Chicago.

## Edith Gramm, Soprano

Address 607 Fine Arts Building, Chicago.

"A FAULTY TECHNIQUE, the prime cause of inartistic piano playing, is the natural consequence of the neglect of consistent and logical methods of teaching and practice."

## THE VIRGIL PIANO SCHOOL OF CHICAGO,

1304 to 1307 Auditorium Tower.

Special methods employed. Superior advantages offered. Class and private instruction. Instruction in artistic technique, \$10 per term. Open all Summer, and pupils can enter at any time. Send for circulars.

A. K. VIRGIL, Director.

G. N. LANPHER, Principal.

H. M. BRUNS, Manager.

## MABELLE CRAWFORD

CONTRALTO.

Address HANNAH & HAMLIN, 523 Fine Arts Bldg., Chicago.



II. of Bavaria, who presented the artist with genuine silver armor to be worn in the part of Lohengrin, celebrated on Sunday last his seventieth birthday anniversary in the very best of health.

Nicolaus Dumba, the Austrian Mæcenas, whose death was reported last week, left to the city of Vienna his large and valuable collection of autographs of Franz Schubert.

The Leipsic Philharmonic Orchestra, with Conductor Hans Winderstein, has undertaken a concert tournée to Scandinavia, and I am informed by telegraph that the first concert, which took place at Copenhagen last night and offered a Wagner program, was a "genuine and great success."

A conductors' crisis has broken out at the Munich Court Opera House through the fact that Max Schillings, the composer of the opera "Der Pfeifertag," maintains that Intendant von Possart had said to him that he had not at his command a conductor capable of producing in worthy style so difficult a work as Schillings' opera. Thereupon the three conductors, Fischer, Roehr and Stavenhagen, all threaten to resign, but I suppose the end of the strike will prove a tempest in a teapot.

The well-known composer and conductor, Georg Lumbye, of Copenhagen, was last week seized with a fit of craziness at the beginning of an orchestral concert he was conducting at Malmoe. It was with some difficulty that he was overpowered by his musicians and taken from the hall to a private asylum.

Music festivals seem to be on the increase in Germany. A new one for the combined cities of Trier, Coblenz and Saarbrücken-St. Johann will take place at Trier on May 20 and 21, and will jointly be conducted by Musikdirector Josef Lomba, of Trier, and Prof. Conrad Heubner, of Coblenz.

Furthermore Elberfeld, for the inauguration of its new town hall, announces a music festival for July 6, 7 and 8, with Richard Strauss and Dr. Hans Haym, of Elberfeld, as conductors.

Musical visitors at this office during the past week were our Dresden representative, Mrs. E. Potter-Frissell; Ernest Stoffregen, cellist and organist, from Bremen; Concertmaster Max Gruenberg, of Berlin; Mrs. Silberfeld, of New York; Miss Alice Drake, a Carrefio pupil, from De-

troit; Miss Josephine Trott, a Witek violin pupil, from Denver, Col.; Miss Adrienne Gersolke, a young Berlin pianist; Mortiz Mayer-Mahr, pianist and pedagogue; Miss Marguerite Melville, from New York, a Jedliczka and Boise pupil, and Max Guhlke, a talented young New York violinist.

#### Miss Rebecca Wilder Holmes.

THIS gifted young violinist is making her mark in the musical world this season. Her services have been much in demand in all musical affairs of any prominence, and she is now preparing some Lenten recitals which she will give in conjunction with the pianist, Miss Fancher. As usual, she will play at the Church of the Redeemer, New Haven, on Easter.

Following are some recent clippings:

Miss Rebecca Holmes played from Max Bruch's Second Concerto the Adagio ma non troppo, and from Mendelssohn's Concerto the Andante and Finale. This young violinist, a pupil of Joachim, plays with marvelous technic and with a pure, even tone.—New Haven Register.

The place held by Rebecca Wilder Holmes in the esteem of her audience was not to be wondered at when one saw how she manipulated the violin. Her tone is full and sympathetic, and she has at her command a superior technic.—Stamford (Conn.) Advocate.

Miss Rebecca Holmes, who will be remembered for her fine violin playing at a Friday Morning Club recital, is a niece of the late Solon Wilder, so well known as a festival conductor, and for four years conductor of the Worcester Choral Union. Miss Holmes' unaffected manner, her intelligent conception, added to the breadth of style and pure intonation, gave great satisfaction to an audience well qualified to judge of merit in musical performance.—Worcester (Mass.) Daily Telegram.

Miss Rebecca Wilder Holmes, the violinist, proved the favorite soloist of the concert. She plays beautifully, with superb technic.—The Palladium, New Haven, Conn.

Miss Rebecca Holmes rendered her selections with rare musicianly skill, wonderful technic and true artistic feeling.

The violin playing of Miss Rebecca Holmes was remarkably clear, and there was a breadth of tone seldom found in a lady performer.—South Framingham (Mass.) Post.

Miss Rebecca Holmes, of New York, was the violin soloist at the concert of the Danz Symphony Orchestra in Minneapolis. Her rendition of Mendelssohn's Concerto in E minor was the gem of the program, and it was enthusiastically received by an appreciative audience. She is a former pupil of Joachim, of Berlin, and is a violinist finished in skill and execution.—St. Paul Pioneer Press.

Yesterday the last concert of the Danz Symphony Orchestra took place. Miss Rebecca Wilder Holmes played the E minor violin

Concerto of Mendelssohn. This young lady possesses the two best qualities of a violin player, personal magnetism and absolutely perfect intonation. Her performance was clear, sympathetic and without affectation. She held her audience spellbound, especially in the andante movement. The allegro was fine, technically and musically. Tremendous applause followed Miss Holmes' well deserved performance. For an encore the young artist played a Prelude of Massenet in truly masterly style. This young lady has indeed a great future before her.—Minneapolis Volks Zeitung.

The Danz Symphony Orchestra concert season came to a close yesterday at the Metropolitan Theatre. The soloist was Miss Rebecca Holmes, who rendered Mendelssohn's violin Concerto. Miss Holmes' tone is round and vivacious. Her technic is excellent, and her performance graceful. She was enthusiastically received and responded with an encore.—Minneapolis Tribune.

#### Lillian Carlsmith and Ladies' Trio.

MISS CARLSMITH and the New York Ladies' Trio have filled fifty concert engagements during the present season with the greatest success, and are now in New York resting and preparing for other engagements in the near future. An extract from a criticism of the *Daily Signal*, of Zanesville, Ohio, follows:

An audience assembled at the Opera House Saturday to listen to the New York Ladies' Trio and Lillian Carlsmith, whose concert had been so long anticipated. The recital was admirable—more than admirable, and not to have heard it was a loss that those who stayed away cannot estimate.

Lillian Carlsmith, the contralto, was a great success. Her powerful voice has a long range and much richness; but best of all was her delivery—very dramatic, very moving and very human. Without this, to a certain extent, singing is almost worthless, and Miss Carlsmith has it to the last degree. If the *Fornightly Club* can ever bring these people back again, it is safe to say that they will have a better house, for they have left a most agreeable impression behind them, both artistic and personal.

Miss Branth is a Joachim pupil, and her violin is a Stradivarius. Her playing could scarcely have been surpassed. She is a young German-American, educated in Berlin; her technic is flawless, her tonality absolutely pure, and her interpretations strong in mentality and understanding. There was no sensuous "fire of the South" in her playing, but a vigorous intellectual conception that was very adequate.

Miss Newman, the pianist, was a much greater artist than any others that have visited Zanesville for years. It is rather beside the question, nowadays, to speak of the technic of instrumentalists; it is supposed to be perfect, if they have been properly trained. Her temperament, however, could not have been all *Leschetizky*; she played with deep, native feeling, and made the melody sing through the worst difficulties; what she might have done on a grand piano may be easily conjectured. She played only a Tarantelle by her teacher, and a Romanza by Gruenfeld. It is to be regretted that the public could not have heard her play her Chopin, as some fortunate few did Sunday.

Flavie Van den Hende's cello playing was brilliant, delicate, lovely, pathetic. She did not, fortunately, give any "fireworks," but played selections of musicianly feeling and beauty—a Godard Berceuse and a Tarantelle by the inevitable Popper. The ensemble playing of the three instrumentalists was delightful.

## CHICAGO ADVERTISEMENTS.

**EDYTH EVELYN EVANS,**  
CONTRALTO.

Address F. J. WESSELS, 1300 Auditorium Tower, CHICAGO.

**MINNIE CRUDUP VESEY,**  
MEZZO CONTRALTO.

CONCERTS. ■■■ RECITALS. ■■■ VOCAL TEACHER. ■■■ COACHING.  
Address HANNAH & HAMLIN, 523 Fine Arts Building, CHICAGO.

**MARY WOOD CHASE,**

PIANO VIRTUOSO.

For Terms, Dates, &c., address

HANNAH & HAMLIN, Managers,  
523 and 525 Fine Arts Building, Chicago.

Personal address: 608 Fine Arts Building.

**MARY PECK THOMSON,**

SOPRANO.  
107 East 37th Street, CHICAGO.

**ALLEN SPENCER,**

PIANIST.

Concerts, Recitals.

Address HANNAH & HAMLIN,  
Fine Arts Building, Chicago

**CAROLYN LOUISE WILLARD,**

CONCERT PIANIST.

Pupil of Ernst Jedliczka, Bloomfield-Zeiser.  
For Terms and Dates address  
714 Steinway Hall, Chicago.

**MAUDE INGLE FRANCIS,** SOPRANO COLORATURA,

508 Fine Arts Building, CHICAGO.

**ANNA GROFF BRYANT, Contralto.** Ensemble or Solo.  
**CHAUNCEY EARLE BRYANT, Tenor.** ORATORIO & CONCERT & RECITAL.  
Studio FINE ARTS BUILDING, Where Mrs. BRYANT receives pupils.  
CHICAGO, ILL.

**W. C. E. SEEBOECK, PIANIST,** Just returned from Europe, where he made very successful appearances.  
Studio 727 FINE ARTS BUILDING, CHICAGO, ILL.

**AMERICAN CONSERVATORY,**

JOHN J. HATTSTADT, Director. Kimball Building, 243 Wabash Avenue, CHICAGO.  
ALL BRANCHES OF MUSIC. DRAMATIC ART. TEACHERS' TRAINING DEPARTMENT.

JOHN J. HATTSTADT, VICTOR GARWOOD, ALLEN WILHELM MIDDELSCHULTE, Organ; JAN VAN H. SPENCER, GERTRUDE MURDOUGH, Piano; OORDT, Violin; ADOLPH WEIDIG, Composition; KARLTON HACKETT, NOYES B. MINER, BASSA; JAN KALAS, Violoncello and thirty other superior LINNE, MABEL GOODWIN, LOUISE BLISH, Singing; instructors.

Catalogue mailed free.

243 Wabash Avenue, care of American Conservatory.

Signor **BUZZI PECCIA** Vocal School

For Concert and Grand Opera.

Pure Italian Method. Pupils for the Stage.

614 Fine Arts Building, Chicago.

**HARRISON**

Studio 6,

241 Wabash Ave.,

CHICAGO.

**WILD**

CONCERT

ORGANIST.

Piano and

Organ

Instruction.

**HELEN PAGE SMITH,**

Accompanist.

Kimball Hall or 491 Dearborn Ave., Chicago.

**Quincy Conservatory of Music.**

WALTER SPRY, Director.

All branches of Instrumental and Vocal Art. Faculty

of eminent teachers.

Catalogue mailed free on application.

Eighth and Hampshire Streets, QUINCY, ILL.

**MRS. MARTIN CAHN,**

Soprano.

Concerts and Recitals. Martin Cahn, Accompanist.

Piano Instruction.

Address 530 Wabash Ave., Chicago.

**CLARA MURRAY,**

Harp Soloist and Instructor.

Management: Hannah & Hamlin,

523-525 Fine Arts Building, Chicago.

**EDWARD MEEK,**

BARITONE.

Pupils Accepted.

608 Fine Arts Building, Chicago.

**JOSEPH VILIM,**

AMERICAN VIOLIN SCHOOL.

"Vilim Trio." Kimball Hall, Fifth Floor

243 Wabash Avenue, Chicago. Send for prospectus.

**Gottschalk Lyric School.** Musical and Dramatic.

VOCAL—L. G. GOTTSCHALK, Jerome Murphy, Mrs. A. Spanuth; PIANO—BIRDICE BLYE, Fredrik Nelson, Mrs. C. Crane-Beaumont and others; PIANO AND ORGAN—Francis S. Moore; VIOLIN SCHOOL—Ludwig von Parsch; DRAMATIC—Mr. and Mrs. Wm. Milner; FLETCHER MUSIC METHOD—Carrie Crane-Beaumont. Summer Term. Catalogue sent on application.

L. G. Gottschalk, Director.

KIMBALL HALL, 243-253 Wabash Ave., CHICAGO.

**BIRDICE BLYE,**

Pupil of Rubinstein.

Concerts, Recitals, Musicales.

**SYDNEY LLOYD WRIGHTSON,**

BARITONE.

516 Fine Arts Building, CHICAGO.

**Gerald Gerome, . . .**

TENOR.

Address:

EXPONENT

TRABADELO.

OPERA.

SONG RECITAL.

MUSICAL COURIER, 224 Wabash Avenue, CHICAGO.

# Musical . . .. People.

The Mount Vernon (N. Y.) Musical Society will give its last popular concert Friday evening, April 27.

The 160th concert of the Ladies' Musical Club, of Tacoma, Wash., was given at Masonic Hall on April 3.

Pupils of Julius Klauser gave their April recital on the 7th at the music room, 657 Marshall street, Milwaukee, Wis.

The Students' Vocal Club has been organized at Little Falls, N. Y., by Miss Alice Waters and her pupils in vocal music.

The faculty concert for this month at the Ann Arbor College of Music was a piano recital by Mrs. Elsa von Grave-Jonas.

The first one of the recitals to be given by the pupils of Mrs. Minnie Godard-Worcester took place at Aurora, Ill., on the 2d.

Miss Nellie Searle, Miss Abbie Perkins and Miss Mertyle Copeland and Miss Alice Brown gave a concert in New London on April 4.

The Muskingum Club, of Zanesville, Ohio, was entertained April 3 with a private musicale at their quarters at the corner of Main and Sixth streets.

Professor Lewis B. Schock has classes at Hamburg, Shoemakersville, Port Clinton, Windsor Castle and Reading, Pa., and is an instructor of ability.

A song recital was given by Miss Jessie Field Bowman and Douglas Webb under the auspices of the Second Presbyterian Church, New Albany, Ky., April 5.

The Musical Club, of Burlington, Ia., gave a recital last week, when Miss Blanche Little, Miss Elizabeth Harvey, Miss Elizabeth Mercer, Miss Brobst, Miss Phillips and Mrs. Bond took part.

On the eve of her departure for the East to continue her musical studies Miss Grace Driscoll gave a violin recital in the Vincent M. E. Church, Spokane, Wash., assisted by a number of leading local musicians.

The Providence (R. I.) Art Club had a "members' night" at the rooms on Thomas street, April 4, by Mrs. Isabella Salisbury, Mrs. Edward C. Moore, George W. Dover and H. Clough Leichter, accompanist.

Sunday afternoon, April 1, Frederic Archer played at Carnegie Hall, Pittsburgh, Pa., his 347th free organ recital. Mr. Archer is Director of Music at Carnegie Library, and his recitals are a feature of musical life in Pittsburgh.

The Geneva (N. Y.) Choral Society has the best balanced chorus this year it has ever been favored with, the membership being fully 175. The male parts are very well sustained, parts that in times past have been quite deficient.

At the March recital of the Ladies' Musical, Portsmouth, Ohio, the program was participated in by Miss Kate Anderson, Mrs. Mark Selby, Mrs. W. A. Hutchins, Misses Amelia Frost, Carrie Eisman, Anna Evans, Mrs. G. D. Wait and Mrs. A. E. Everard.

A musicale was given by Miss M. Laubheimer, of 21 West Fifty-fourth street, Bayonne, N. J., and her pupils, assisted by F. Chandler, flute soloist, and Prof. Schell, violinist, last week, at the residence of W. H. Capes, 43 West Thirty-seventh street.

Frank J. Benedict, pianist, assisted by Miss Marion Williams, violinist, and Miss Maida L. Miner, accompanist, gave a piano lecture-recital, at the Fourth Church, Hartford, Conn., on April 2, before a large audience. The re-

cital, including the lecture, was interesting and instructive. Mr. Benedict has gained renown for the introduction of the educational into his concerts. The program, Monday night, included numerous selections from the best composers.

The Hamline (Minn.) Fortnightly Club gave a reception and musical on the 3d at the home of Mrs. M. M. Flint, on Hewitt avenue. Mrs. Larson was in charge and Miss Keith Clark, Miss Montgomery, Miss Kimball and Leo White were on the program.

Ward Stevens, who will assume the position of organist at the Crescent Avenue Church, Plainfield, N. J., May 1, will have an entirely new quartet—Miss Jennie Finlay, of Syracuse; Mrs. Marian Van Dune, G. K. Harroun and Harry C. Lott, of New York.

The Kelso Club, of Joliet, Ill., at a meeting at the home of Miss Clara Grundy, 117 Ottawa street, reorganized with the following officers: President, Miss Clara Grundy; vice-president, Mrs. Grant Houston; secretary, Miss Mary Grady; treasurer, Miss Elizabeth Sime.

Two piano recitals were given last week at Miss Bigelow's studio, 110 South Maple street, Akron, Ohio. One on Wednesday evening by Miss Jessie Ewart, and one, Thursday evening, by Miss Jessie May Anderson and Miss Lucy Carr, when Miss Lulu Parker assisted.

Mrs. John A. Hoffman was in charge of the program at the last meeting of the Twentieth Century Club, Kalamazoo, Mich. The program was given by Miss Winifred McKee, accompanied by Miss Katherine Newton; Mrs. Clara P. Anderson and Miss Blanche Babcock.

The following Iliion (N. Y.) singers will take part in the musical festival at Utica, April 23 to 25: Sopranos, Miss Adela Van Gumster, Miss Marjorie Squire, Mrs. Floyd Van Alstine; altos, Miss Alice Brand, Miss Nellie Tefft, Mrs. Florence Richardson; tenor, George Neale.

The program at the meeting of the Manchester Musical Club on the 3d included a talk upon "Modern Musicians." The opening number was a piano duet by Miss Emily Moore and Miss Mabel Bricket. Miss Winifred Hall, Miss Annie Gay and Miss Mary P. Stone also took part.

The Memphis (Tenn.) String Quartet gave their second concert at Beethoven Club Hall on the 5th. William Saxby, Jr., first violin; Paul Schneider, second violin; H. E. Wilcken, viola; Thomas J. Pennell, violoncello; George Gerbig, pianist; assisted by Giuseppe Croce, basso; soloist, George Gerbig.

At Newport, R. I., last week a concert was given at Masonic Hall for the benefit of the Teachers' Retirement Fund. Messrs. L. B. Walker, F. S. Sprague, Mae Titus, Miss Lilian Maher, H. W. Rankin and H. C. Tilley and a ladies quartet, consisting of the Misses Titus, Bailey, Buchanan and Martland, took part. Miss Jennie M. Thurlow was the accompanist.

Mrs. D. H. Loss, of Dixon, Ill., one of the ladies who assisted in arranging the program for the District Federation of Women's Clubs, writes the *Journal*, of that city, as follows in regard to the musical program: "The music for the coming meeting in this city of the District Federation of Women's Clubs will be furnished by the Cecilian chorus under the management of their director, Prof. A. H. Stoddard. They will be assisted by Max Swarthwout, of Pawpaw. Mrs. Charles H. Trego, of Chicago, has also kindly consented to appear."

The cantata "Joy to the World" was sung at the Congregational Church, Springfield, Ill., on Sunday evening, April 1. The participants were: Sopranos—Miss Lillian Hull, Miss Bertha Wilcox, Miss Frankie Harrison, Miss Mamie Mills, Miss Stella M. Root, Miss Helen Moody, Miss Orrie Eads, Mrs. Frank Godley. Mezzo soprano—Mrs. F. W. Wellman. Contralto—Mrs. Louis J. Coe. Altos—Miss Emma Post, Mrs. J. C. Ducats, Miss Mae L. Coe, Mrs. C. J. Dorland. Baritone—Harry E. Coe. Tenors—Frank M. Biggs, George A. Sanders. Basses—George E. Coe, Louis J. Coe, Lauren W. Coe, Jr.

## Williamsport, Pa., Oratorio Society.

The Williamsport Oratorio Society, Roscoe Huff, conductor, will give their ninth annual grand concert on Thursday evening, April 26, in the Locomotive Opera House, Williamsport, Pa. The soloists will be Miss Flora Provan, soprano; Miss Isabelle Bouton, contralto; J. H. McKinley, tenor.

The officers of the society are: O. B. Lake, president; H. S. Mosser, vice-president; H. S. Krape, secretary and treasurer; Roscoe Huff, conductor; Miss Mary Casner, pianist; Mrs. Sidney Taylor, Miss Josephine Coleman, C. A. Bowman, Charles Gleim, George J. Koons, executive committee.

The large and efficient chorus is composed of: Lily Andrews, Mrs. A. E. Botchford, Blanche Bovee, Josephine Coleman, Millicent Coleman, Laura Deemer, Martha Eder, Emma Forster, Margaret Forster, Retta Funston, Edna Gohl, Mrs. R. Greenwood, Mrs. E. R. Gustin, Mrs. C. H. Hand, Lulu Hartman, Mrs. R. M. Hartzell, Leila C. Hill, Florence Hughes, Elizabeth Jewett, Helen Jones, Mrs. W. W. Kelchner, Myrtle Kleimann, Mrs. O. B. Lake, Clara Long, Mrs. J. K. Marsh, Nell McCollum, Mary Neece, Nell Page, Pearl Putnam, Mrs. M. C. Scheele, Lilah Searle, Mabel Taylor, Maude Trout, Laura Updegraff, Blanche Villinger, Ethel Weisel, Hilda Wolcott, Mrs. Charles Alden, Mary L. Brown, Lou Deemer, Blanche Duble, Edith Duble, Jennie Gage, Martha Gohl, Emily Hull, Susanne Krape, Grace Leiter, Mrs. E. J. MacVeagh, LaVonne Marsh, Ida McClarin, Della Meyer, lice Neece, Maude Nicely, Mrs. O. L. Nichols, Edith Reider, Mrs. E. S. Reider, Minnie Swartz, Mrs. Sidney Taylor, Margaret Updegraff, Florence Wilson, M. Lizzie Wood, Mary Young.

Tenors—C. A. Bowman, C. R. Crafts, H. L. Ferguson, D. J. Fleisher, James Fuller, Charles Gleim, Monroe Irvin, E. C. McEntire, Henry S. Mosser, E. E. Schleh, P. F. Snyder, Ira Zimmerman.

Basses.—T. E. Berry, Edward Bowes, C. E. Greninger, Geo. J. Koons, H. S. Krape, O. B. Lake, Fred. Mankey, Byron McCloskey, H. H. McEntire, Henry Millspaugh, M. K. Speakman, R. W. Williams.

The society was organized October 5, 1891.

Principal Works Performed.—"A Song of Victory" (Hiller), 1892; "The Creation" (Haydn), 1892; "Erl-King's Daughter" (Gade), 1893; "Fair Ellen" (Bruch), 1893; "Moses in Egypt" (Rossini), 1893; "Stabat Mater" (Rossini), 1893; "Elijah" (Mendelssohn), 1895; "Spring" (The Seasons, Haydn), 1896; "Arminius" (Bruch), 1896; "The Messiah" (Händel), 1897; "St. Paul" (Mendelssohn), 1898; "Loreley" (Mendelssohn), 1899; "The Swan and the Skylark" (A. G. Thomas), 1899.

## Musical and Reception.

MRS. PEDULLI gave a charming reception recently in honor of her friend, Mrs. Ritchie, from Boston. A delightful musical program was the feature of the afternoon, executed to perfection by the well-known artists, Signorina Tanfani and Signor Beduschi (now singing in "Werther" at the Pagliano). Great interest was attached to the singing of Miss Jessie Baird, whose admirable rendering of the selection from "Lucia" with flute accompaniment, fairly enraptured her hearers. She sang it with a cadenza of Melba's. This young singer has been studying with Bimboni; her voice had first been cultivated as a mezzo-soprano, but is now a pure, high soprano of most bird-like quality. She sings without the slightest effort and her execution is brilliant.

Master Albert Spaulding delighted the audience with his fine, correct violin playing, his mother accompanying him on the piano in her usual masterly way. This gifted family is well known in Florence.

Another talented young amateur, Signorina Olga Alesandri, contributed largely to the enjoyment of the guests and altogether the musicale was most successful.—The Italian Gazette.

## ST. LOUIS ADVERTISEMENTS.

**HOMER MOORE, Baritone,**

3723 OLIVE STREET, ST. LOUIS, MO.

**Charles Humphrey,**

3631 Olive Street,  
TENOR, ST. LOUIS,  
MO. . . .

**MISSSES SCHAEFER AND MILLER,**

Ensemble Pianists,

3290 Pine Street, St. Louis.

**JAMES J. ROHAN,**

BARITONE.

Oratorio, Concerts, Recitals.  
ST. LOUIS, MO.

"CONSTANT."  
"EVERMORE."  
"ANDALUSIAN SERENADE."

Alfred G. Robyn's new great successes  
Address orders to  
ST. LOUIS MUSIC CO.,  
3214 Pine Street, St. Louis.  
Order "Answer," "You," "Manzanilla"  
direct from us.

**Mrs. KATE G. BROADDUS,**

Vocal Culture.

Westmoreland Hotel, St. Louis, Mo.

**ALEXANDER HENNEMAN,**

VOCAL CULTURE.

Opera.  
Coaching.

Oratorio.

Henneman Hall, 3723 Olive St., ST. LOUIS.

**HARRY J. FELLOWS, Tenor.**

HENNEMAN HALL,  
OLIVE STREET,  
ST. LOUIS, MO.

**MILTON B. GRIFFITH, Tenor.**

ORATORIO, SONG RECITALS, CONCERTS.  
1100 Olive St., St. Louis.

**CHARLES GALLOWAY,**

CONCERT ORGANIST,  
Organ and Theory Lessons.

Address: 1232 Taylor Ave., ST. LOUIS, MO.

**Luada Cole,**

HARPIST,

4428 Forest Park Building,  
...ST. LOUIS, MO





All advertisements from Great Britain intended for THE MUSICAL COURIER should be sent through our London Branch office, 21 Princes street, Cavendish square, Oxford circus, W. Single copies on sale at F. Batson's, 82 Grosvenor street, Bond street, W.

LONDON, April 1, 1900.

**W**ESTMINSTER, the Royal City, possesses an orchestral society, and it lately produced a work by an English composer. H. Farjeon was a distinguished pupil at the Royal Academy of Music, and last year had a little piece or little opera, "Florette," produced at St. George's Hall. He is the son of the novelist who, after the publication of "Bread and Cheese and Kisses," was hailed as a successor of Dickens. Certainly Dickens preceded him. Mr. Harry's work is very pretty, with a good deal of inspiration and melody. It is a suite of four numbers, "The Tin Soldier," "The Nightingale," "The Little Mermaid" and Little Klaus and Big Klaus." In the first and third the subject lends itself to sentiment as well as humor, and is treated in a sprightly, ingenious way. Still more ingenious, but with a rather old fashioned style of ingenuity, is Mr. Farjeon's work on the other numbers. The ingenuity is rather too obvious. In the "Nightingale" the voice of the real bird is assigned to the flute, while the toy bird is represented by the oboe, and the running down of the clockwork is as realistic as a chromatic passage can make it. The two Klauses are contrasted in the same way; yet, amusing as it is, this piece, in my judgment, does not equal the second. They were both very favorably received. It is so easy to comprehend the real bird and the toy bird, the flute and the oboe; the scheme fits in with the ordinary English idea of humor, namely, a pun, which never fails.

Here is a specimen: A parson announced a lecture on Bach, whereon his churchwarden bought a lot of tickets, saying, "I did not know you were interested in trees and innings." To understand this requires a liberal education. Look up the encyclopedia, s. v. Tanning, and you will find that tanners use a lot of bark, that trees have bark, that there is a tree called a beech tree, that in some countries of England beech is pronounced "bache," then pronounce the name of the old Dutchman as if it had a final vowel, and there you are. I saw this thing lately described as amusing.

This truly British joke is introduced to enable me to modulate from the G sharp of Westminster into the A flat of Liverpool. There is a composition on the cantor's name which uses the keys B, A, C, H, and in imitation thereof Mr. Bantock has written "Twelve orchestral variations on H. F. B." These initials are those of Mrs. Bantock, who, as must be inferred from her loving spouse celebrating her in German signatures, must be a German. I spoke lately of Bantock's "Juggernaut," and shall have more to say when we hear his "Thalaba." In this instance I merely mention him in order to say a word of praise for the Liverpool Orchestral Society, which has introduced very many new works to the music-loving Dicky Sama, and for its conductor, A. E. Rodewald, a member of the family so well known in New Orleans before the war.

The list of singers engaged for Covent Garden contains a large array of German names, as indication that the season will be chiefly Wagnerian. There is no chance of our hearing "Cendrillon," but "La Tosca" is promised, and possibly "La Bohème." The season opens May 14, with Melba in "Romeo et Juliette"; another Australian vocalist, Miss Miranda, who has been singing with success at Brussels, will also be presented to the British public. The season may be financially successful if Mr. Grau has the large subscription list his friends talk so freely about. But it may be doubted whether it will be patronized by the fashionable society. Society in New York consists of rich people who have no younger sons that can find no other occupation than a commission in a marching regiment or a troop of dragoons. Here every family in the nobility and gentry has some member away in the Transvaal, and, without talking of family affection and anxiety, common regard for public opinion will prevent the home-stayers from indulging in expensive amusements while their brothers or nephews are living on old mule in Africa.

Under these circumstances I entertain a hope that our old friend, Colonel Mapleson, may succeed in organizing an autumn season, to begin when the war is over. He is very sanguine as to his scheme for a new opera house (how many schemes for new opera houses has the veteran launched!), where operas can have a chance for a longer run than they obtain in Covent Garden, in which establishment the subscribers and not the opera-going public dictate the pieces to be given. Meanwhile, the Carl Rosa company has been reorganized with the very moderate capital of \$25,000 in \$5 shares.

Carreño is the great favorite of the piano-loving world. Her Beethoven concert at St. James' Hall (which is soon to be pulled down) was a brilliant triumph. Her program comprised the two Fantasia sonatas (op. 27), the "Waldstein" and "Appassionata" sonatas, the Andante in F and Rondo in G (op. 51, No. 2). At the final Crystal Palace concert she will introduce the Concerto in D minor by E. A. MacDowell, a former pupil of hers, how long ago I shall not be so ungallant as to tell.

#### Clara A. Korn's Compositions.

**M**RS. CLARA A. KORN'S compositions are becoming popular in some of the best musical circles. Yesterday (Tuesday), Mrs. Korn played a number of her own pieces before the Piano Department of the Women's Philharmonic Society. Mrs. Theodore Sutro will give a musicale on May 1, and almost the entire program will consist of Korn compositions, with the composer as the principal performer.

On May 8 Mrs. Korn will play again a number of her compositions at the Orange (N. J.) Club House. That concert will be given under the auspices of the Tuesday Musical Club, of East Orange. In addition to the honor of having her compositions played in Orange, Mrs. Korn has been invited to direct the amateur orchestra which was recently formed at East Orange. Last week Mrs. Korn played two of her compositions, an etude and caprice, at a musicale given by the Dorcas Society, of East Orange.

## Dresden Opera and Frau Wedekind.

(Communicated.)

SOUTH GERMAN CONCERT DIRECTION, {  
NURENBERG, March 31, 1900. }

Editor The Musical Courier, New York:

I have lately learned from a friendly source that your valuable journal, in an article on Miss Estelle Liebling, gave as a motive for her engagement at the Dresden Court theatre, that the hitherto coloratura singer, Frau Erika Wedekind, has lost her voice. As representative of this extraordinary artist I must respectfully but urgently ask you to formally recall this notice, as Frau Wedekind is to-day vocally and artistically at the height of her powers, and in Germany, Austria, Russian and Switzerland is unreservedly celebrated as the first German coloratura singer. Perhaps I may soon give to you and to the American public an opportunity to be convinced of the justice of my communication. Meanwhile, I remain, yours, &c.,

EUGEN FRANKFURTER.

**I**T was not supposed that Miss Liebling had displaced such a mature artist as Frau Wedekind, and that theory should be dismissed. Miss Liebling has not yet even made her debut, and hence no one should have for a moment supposed that she had taken Frau Wedekind's place.

#### "Gounod's Sacred Songs."

**P**ALM SUNDAY night the Rev. Thomas P. McLoughlin, rector of the Church of the Transfiguration, in Mott street, delivered a lecture on "Gounod's Sacred Songs." The reverend gentleman is gifted not only with a good clear delivery, but a rich baritone voice. This he used to good advantage in illustrating his lecture by singing "Nazareth," "There Is a Green Hill," "Forever with the Lord" and "Ring On, Sweet Angelus." He also sang, by special request, the "Palms," by Faure, and at the conclusion the congregation broke into hearty applause.

It is so seldom we hear applause in church that this is a remarkable incident.

Aside from the lecture the feature of the program was the reading of Gounod's Passion music by a chorus of twenty soloists, which did full credit to this beautiful composition.

The solo numbers, by Miss Wilson, Miss Flaherty, J. J. Dunn and R. V. Mooney were well given.

The concert was under the direction of Charles Clark Dunn.

The chorus consisted of the following: Soprani—Miss Mary T. Flaherty, Mrs. William Flynn, Miss Emily Landry, Miss Helen Sullivan, Miss Joy. Contralti—Miss Katherine Wilson, Miss Gertrude Gallagher, Miss Susie Judd, Miss Maud Mardon, Miss Bailey. Tenori—J. Jos. Colligan, F. J. Budelman, H. J. McMahon, H. Haas, James H. Downs. Bassi—R. V. Mooney, Edward Fearon, John J. Cassidy, Frank P. Mooney, George E. Castello.

#### Mme. Lewing's Recital.

**M**ME. ADELE LEWING gave a piano recital last week at the residence of Mrs. Arthur Terry. She was assisted by Miss Hildegard Hoffmann, the popular young soprano. Miss Hoffmann sang a number of Mme. Lewing's songs, among them her prize composition, "Fair Rohtraut."

#### George Leon Moore's Engagement.

**G**EORGE LEON MOORE, the tenor, has been engaged for a month's tour through the South with Stewart's Boston Festival Orchestra. The organization will give concerts almost every day.

FRANK

# KING CLARK,

BASSO

Address VICTOR THRANE, Decker Building, New York.

# GEORGE HAMLIN, Tenor.

Address HANNAH & HAMLIN, 522 and 523 Fine Arts Building, CHICAGO.

or VICTOR THRANE, DECKER BUILDING, NEW YORK.

# HANNAH & HAMLIN,

Successors to FRANK S. HANNAH.

## Directors of Concerts and Musical Artists.

REPRESENTATIVE MANAGERS FOR MIDDLE STATES.

Privileged to Book all High-Class Artists by Special Arrangement.

522-523 Fine Arts Building, CHICAGO.

MISS

# MONTEFIORE

Head of Vocal Department

New York College of Music.

(ALEXANDER LAMBERT, Director)

Private Studio and address:

THE ORMONDE, 70th St. and Broadway, New York.

## Ida Branth Returns.

MISS IDA BRANTH, the violinist, of whom we have printed many nice things, has just returned from her tour with the New York Ladies' Trio, and from a mass of complimentary notices of her playing, a few are reproduced here. In the course of this tour she was in the States of New York, Ohio, West Virginia, Kentucky, Pennsylvania and Tennessee, so it will be seen this was no small affair.

Last week she was soloist at an Aeolian concert, played at a prominent church Easter Sunday, and is planning to give a recital soon. Other things are developing, and the future of this young violinist is promising.

Here are the notices:

Miss Branth chose for her solo number the great polonaise of Wieniawski, and won the great success she deserves. This work taxes the resources of the violin, with its double trills, harmonics, and all the other difficulties strewn in profusion all through it; but the young lady mastered them all with delightful ease, and showed herself an artist of great promise. For an encore she played with exquisite tone, the Berceuse by Godard.—Jamestown Evening Journal, N. Y.

Miss Branth, the violinist, played with deep expression and fire, and fairly captured her hearers. The violin solos combined fine sentiment, delicate expression and technical skill in a surprising and altogether charming degree.—The Republican News, Hamilton, Ohio.

Miss Branth charmed the audience with the sweetest of violin music. She made her Stradivarius fairly talk.—Hamilton Democrat, Ohio.

The violinist of the evening was Miss Ida Branth, who mastered the difficulties of her selections and played with an expression and feeling that fairly captured her hearers.—Daily Morning News, Parkersburg, W. Va.

Miss Branth, the violinist, deserves all of the high recommendations she has received from the metropolitan and provincial press. There is a uniform merit in her playing that is but seldom met with, and her part in the concert last night was thoroughly pleasing.—Parkersburg (W. Va.) Sentinel.

Miss Branth has recently returned from Germany, where she studied with Halir and played in many concerts. She is a most beautiful and interesting player, and is a thorough artist. Miss Branth is not only a remarkable performer on the violin, but has a dreamy, poetic look that causes anyone to think that she is absorbed in her art. It is hoped this personal remark will be pardoned.—Parkersburg (W. Va.) Daily State Journal.

Miss Branth, the violin soloist, is a most brilliant and interesting player. She was compelled to respond to numerous encores.—Youngstown (Ohio) Daily Vindicator.

Few musicians possess the personal magnetism and the technical finish of Miss Ida Branth, the well-known teacher and concert violinist, of New York. Her work is simply a revelation of the capacity of the violin, and held the audience in one spell. This young artist is in every respect gifted and cultivated.—Yellow Springs (Ohio) News.

Miss Branth's playing could scarcely have been surpassed. She is a young American, educated in Berlin. Her technic is flawless, her tonality absolutely pure, and her interpretations strong in mentality and understanding. There was a sensuous "fire of the South" in her playing, and a vigorous intellectual conception that was very adequate—at times uplifting. She played the Wieniawski Polonaise, and added as an encore a mazurka de concert.—Zanesville (Ohio) Daily Signal.

Miss Branth, who is a pupil of that Titan of the violin, Halir, more than filled all promises. Her firm, clear bowing, her marvelous technic and her exquisite harmonics go unchallenged. As to temperament—well, her playing was strong and expressive, spiritual, intellectual, passionate.—Zanesville (Ohio) Courier.

Miss Branth, the violin soloist, has a perfect intonation, her work, being finely and clearly cut; she is a thoroughly finished and con-

scientious artist, and her work is truly rare.—Knoxville (Tenn.) Sentinel.

Miss Ida Branth pleased immensely by her brilliancy of tone and fine execution upon the violin. It is contemplated to have her here again in the near future.—Elyria (Ohio) Daily Reporter.

Miss Ida Branth proved her wonderful mastery of the genuine Stradivarius instrument which she uses, and again and again called



IDA BRANTH.

forth enthusiastic applause from the delighted audience.—Delaware (Ohio) Daily Gazette.

Miss Branth, a pupil of Halir, early demonstrated that she was a brilliant violinist, and met with a cordial reception. Her work was of the best, and she deserves her good reputation among musical people.—Wheeling (W. Va.) Register.

The violinist of the evening was Miss Ida Branth, recently returned from Germany, where she studied with Halir. Her playing of an exquisite instrument is beautiful, sympathetic and brilliant. The cultured audience had the pleasure of listening to one of the most delightful and artistic musical treats Wheeling has had. The appreciation of the treat was evidenced in the hearty applause bestowed, and its repetition will be eagerly anticipated.—Wheeling (W. Va.) Intelligencer.

Miss Ida Branth, the violinist, proved herself admirable and in every way a delight at the concert of the Pennsylvania College of Music. She was especially appreciated by the students, who so rarely have the opportunity to hear such finished playing. The audience feels indebted again to the College of Music for this treat, and hopes for more of the same high standard.—Meadville Tribune-Republican.

The concert given in the College Hall, Monday evening, was a rare treat to the large and cultured audience. Every seat was occupied. Miss Branth took part as violinist, and did it so well

that the audience greeted her with applause whenever she made her appearance. The people of Beaver and the valley are under great obligation to Professor Salmon for bringing this noted artist to Beaver College on this occasion.—Beaver (Pa.) Daily Star.

Of Miss Branth, the violinist, it is impossible to describe with a credible degree of accuracy her magnificent and soul inspiring performance. She is master of her instrument to a wonderful degree, and bespeaks of superior training under the famous masers. The rare skill and grace with which she draws forth the beautiful melody is captivating alike to the artistic and musical temperament of her hearers.—Zanesville (Ohio) Times-Recorder.

The violinist, Miss Branth, brought forth all the melodies possible to her most soulful instrument, and was heartily encored.—Charlotte Daily Observer.

Miss Branth demonstrated her complete mastery over the violin, and her playing was a rare exhibition of delicacy and precision. Her rendition of the Polonaise by Wieniawski has never been surpassed before a Louisville audience.—Louisville (Ky.) Dispatch.

## Conservatory School of Elocution.

The following is an account of a recital recently given at the Toronto Conservatory of Music by pupils of Miss Maude Masson, who is well known as the competent principal of the Conservatory's Elocution School.

The first recital given this season by the Conservatory School of Elocution attracted a large audience to Music Hall on the evening of March 19, when a program, comprising selections from leading authors was presented by Miss May Robson, of Oshawa, and Miss Ella Marion Jones, of Hamilton, two Emerson College of Oratory graduates, who are now taking a post-graduate course under Miss Masson. Miss Jones' numbers, "False Dawn" (Kipling) and "Evelyn Hope" (Browning), were characterized by intelligent understanding of the text, good articulation and a well modulated voice. Miss Robson's first effort, Tennyson's "Dora," received a creditable interpretation, and her second number, "A Honey-moon Episode," aroused enthusiasm. Chopin's "Ballade" in A flat was contributed by Miss Bessie Cowan, a talented piano pupil of Dr. Edward Fisher.

## From the Lankow Studio.

Mme. Alma Webster-Powell, the brilliant coloratura pupil of Mme. Anna Lankow, has made a three years' contract with Theodore Habelmann, to sing in opera and concert in the United States, Canada, Germany, France, England and Russia.

She sang for Herr von Schuch, who engaged her at once for the Dresdener Court Opera, and Mme. Powell will make her debut as the Queen of Night in the "Magic Flute" the first week in September. Her second role will be Lakmé. The singer sails for Europe on July 17.

Other pupils of Mme. Anna Lankow who are exceedingly successful before the public are: Miss Edna Hern, mezzo; Miss Clara Mieding, soprano; Miss Martha Hofacker, soprano; Miss Marguerite Arcularius, soprano; Mrs. Beatrice Flint, coloratura; Mrs. Jessie McClelland, solo soprano of the First Presbyterian Church, in Orange, who has just closed her engagement for the New Hampshire festival, first week in August; Miss Freda Buesing, alto; Andrew Schneider, baritone, and S. P. Veron and Eladio Charll, bassos.

## Scherhey Summer School.

The well-known teacher, Prof. M. I. Scherhey, 780 Park avenue, announces a summer course, beginning June 1. Last year he had pupils from such distant points as Texas, Maine, &c. This is an exceptional opportunity for vocal teachers and singers.

**FREDERIC HOWARD,**  
BARITONE.  
Concert and Oratorio—Festivals.  
Manager: VICTOR THRANE, Union Square.  
Residence: 226 East 15th Street, NEW YORK.

**KATE S. CHITTENDEN,**  
Synthetic Piano School,  
332 West 58th Street, NEW YORK.



**GRACE G. GARDNER,**  
Concert and Oratorio  
SOPRANO.  
Pupil of Blasco, Milan; Schmidt, Berlin; Henschel, London.  
Studio: 40 West 25th St., New York.



**LEOPOLD GODOWSKY**  
ADDRESS:  
CHICAGO CONSERVATORY, Auditorium Bldg., Chicago.

JOSEPHINE S.

**JACOBY,**  
CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

MARGUERITE

Concerts, Recitals and Oratorio

**HALL,**

Mezzo-Soprano Contralto.

Address: THE BROADWAY, 1428 Broadway, New York.





(Continued from last week.)

**Earl R. Drake.**

**R**EGARDING Mr. Drake's recent concert engagements, the following newspaper comments have been made:

Mr. Drake plays unaffectedly, producing wonderfully fine effects on his Stradivarius with great style. He played, among other things, "Fantasie Appassionata," by Vieuxtemps, and as encore a piece from Paganini, which gave the greatest scope for his technical mastery.—Milwaukee Herald (translation).

The concert given by Emil Liebling, assisted by Earl R. Drake, was of exceptional interest. Added to the enjoyment of Mr. Liebling's playing—always artistic—was the pleasure of hearing Mr. Drake, a violin virtuoso of the first rank. Mr. Drake's rendition was marked by great feeling and delicacy, as well as by rare brilliance of execution.—Milwaukee Sentinel.

Earl R. Drake distinguished himself by his masterly performance of the Mendelssohn Concerto last evening. He was obliged to respond several times, and performed as encore numbers some of the Paganini Caprices for violin alone, which show his mastery of technique.—Covington (Ky.) Commonwealth.

Compositions from Saint-Saëns, Brahms, Drake, Vieuxtemps, Bach, Paganini and Sarasate were played with masterly skill, besides a number of others—encores—not on program. Mr. Drake has gained much by his second appearance here, and he will be cordially welcomed if he ever comes again.—Sterling (Ill.) Republican.

The chamber music concert given by the Vilim Trio—Mrs. Mordough, piano; Mr. Vilim, violin, and Mr. Kalas, violoncello—was well attended March 27 in Kimball Rehearsal Hall.

The artists were warmly congratulated by the musicians present, as well as by the musical audience that had assembled.

\* \* \*

Wagner operas, if one may be allowed to judge from the crowded attendance at every performance at the Studenbaker, stand very high in the estimation of the Chicago public. "Tannhäuser" was the attraction for the week just finished, and for next week "The Flying Dutchman" is promised, and will complete for the present season the Wagner presentations. "Tannhäuser" was beautifully staged, and on each and every occasion a rarely excellent performance was offered. It is unnecessary to individualize. Every one of the principals was heard to exceptional advantage, while, as usual, the fine chorus added to its well won laurels. Some congratulation must be tendered, too, to the orchestra, which has been strengthened and in other ways also materially improved. Stage Manager Parry has, it is said, excelled even his preceding efforts in his arrange-

ment of the sea storm in "The Flying Dutchman" next week. This is saying a great deal, but Mr. Parry has done such splendid work before, that no one doubts that all anticipations will be thoroughly realized.

\* \* \*

Unfortunately the French opera season this year, musically so brilliant, has proved a failure financially. The reason is most difficult to discover, but to any lacking in quality it would be impossible to ascribe.

Surprisingly strange in chronicling so unsatisfactory a reception as this great French Opera Company (great in all regards except in the orchestra, whose weakness was a serious hampering) has received in its present season, is the attention given to the performances and artists by the Chicago papers. This, of course, is attributable solely and entirely to the Auditorium press agent and representative. His work, always good, has on the present occasion surprised everyone. Column after column has been found in all our leading dailies, and in no way has this work been cursory or perfunctory, but full of interesting detail. Such work as this would, in ordinary circumstances, have done much toward commanding success, and why the present occasion has been an exception is something for men to ponder over and enough to make even musicians weep.

CHICAGO, April 7, 1900.

Beyond every expectation was the result of the mixed opera program and double ballet which the French Grand Opera Company provided for its extra night and farewell performance last Tuesday. From floor to ceiling the immense Auditorium was packed with an enthusiastic and delighted audience, welcoming every portion of the program, and with persistence not to be denied, giving recalls innumerable and obtaining a number of repetitions.

The first act of "La Juive" gave Mlle. Clement, Gauthier and Bouxman an opportunity those who were fortunate to be among the hearers will long recall. "La Poupée" ballet followed, with the graceful Mlle. Consoli and Mlle. Barriaux surpassing any previous efforts. In the fourth act of Massenet's "Manon" Mme. de Montjan, Bonnard and Terry deservedly obtained a reception rivaling that given to "La Juive." Then followed the "Salammbô" ballet, which preceded "Cavalleria Rusticana," presenting Mlle. Lina Pacary, Mlle. Jarrié, Ausaldi and Layolle. Pacary and Layolle took chief honors, the latter's Alfio being a performance impossible to excel. MM. Vianesi and Finance were the conductors, but sweet charity forbids any particular reference either to the chorus or the orchestra. But the evening was so successful and in such striking

contrast to the other performances throughout the three weeks' season as to be commented on most satisfactorily by everyone.

\* \* \*

How highly esteemed was the newest addition to the Chicago Musical College forces was evidenced all over the house, for not only was every member of the faculty in evidence, but each appeared to be surrounded by his whole class. It was a Ziegfeld night, and to the efforts of the Chicago Musical College in a degree not to be mistaken, a chief measure of the success was unquestionably due.

The American Conservatory has lately given a series of recitals which showed remarkably fine work on the part of the pupils.

In a children's recital several violin concertos were played by pupils of Mr. Van Oordt and Mr. Weidig, and the same grade of playing was done by young piano pupils of Mr. Hattstaedt and Mrs. Mordough.

Miss Grace Dudley and Arthur Scott, pupils of Karleton Hackett, gave a song recital which was attended by a large and cultured audience. The various selections of a very choice program were sung excellently, Miss Dudley especially distinguishing herself by highly artistic work. This popular young singer also gave a very successful song recital before the students of the State University at Champaign, Ill.

The historical recitals of the conservatory are as well attended and interesting as ever. The Chopin recital last Saturday brought to the front John Mokreys and Miss Helen Lawrence, two highly talented pupils of Mrs. Mordough, who played with a high degree of intelligence and finished technique.

Dr. and Mrs. Ziegfeld and their daughter arrived in Chicago Wednesday. They have been absent several months in Europe. It is rumored that the president of the Chicago Musical College has added several new names to the college faculty and that two important artists have been secured from Europe.

\* \* \*

A criticism in the Quincy Herald regarding the Spry-Zeitz concert in the Congregational church speaks in the following terms of the program:

The last concert of the series by the faculty of the Conservatory of Music was given last evening at the Congregational Church before a select audience.

The program was interpreted by Walter Spry, pianist, and Hermann A. Zeitz, violinist; Mrs. David Shontze, vocalist, and Miss Ida C. Stewart, accompanist. The opening number was a duet by Messrs. Zeitz and Spry, a finished interpretation of a Schubert rondo brilliant. This was followed by three numbers by Mr. Spry—one of his own compositions, one by Bruno Oscar Klein, and the third by Eugen D'Albert. Mr. Zeitz entertained with two numbers, one by Rubinstein and Wieniawski and the other by Wieniawski. Then Mrs. Shontze sang Glück's "O, My Adored," Rubinstein's "Thou Art Like a Lovely Flower," and Chaminade's "Love's Garden," and the concert was brought to a close by Mr. Spry playing Liszt's Legende, "St. Francis Walking on the Waves," and Mr. Zeitz playing a fantasia on airs from Gounod's "Faust," by Sarasate.

This was possibly the last appearance of Messrs. Spry and Zeitz in concert in Quincy, as they leave at the end of the present Conservatory term, one for Chicago and the other for Milwaukee. During their residence in this city the two musicians have done excellent work in the education of a musical taste of the highest order. Their departure is regrettable, but the field for men of their calibre is, of course, so much larger in cities like Milwaukee and Chicago that we could not in reason expect them to become permanent residents. They both leave many friends in Quincy, and whenever they may visit us they may depend upon receiving a warm and cordial reception.

As for the farewell concert, it is sufficient to say that it was fully

**E. PRESSON MILLER,**

**VOICE CULTURE.**

**METROPOLITAN COLLEGE OF MUSIC,**

21 East 14th Street, New York.

CHARLOTTE

**MACONDA**

SOPRANO.

Address LEADING AGENTS or 25 West 65th Street, New York.

ALBERT

**MILDENBERG,**

PIANIST.

Studio: Steinway Hall, New York.



**VON KLENNER**

**SCHOOL OF MUSIC.**

Teachers of

**LANGUAGES, SOLFEGGIO AND DICTION**

**VOCAL INSTRUCTION.**

**VIARDOT-GARCIA METHOD.**

Sole authorized representative in America.

40 Stuyvesant St.—10th St. and 2d Ave.,  
NEW YORK.

up to the standard of the quartet of talented musicians who interpreted the program. It was a musical feast par excellence.

Mr. Geo. Wilson, baritone, pupil of J. H. Kowalski, is engaged to sing the baritone part in Gade's "Crusaders," at Yankton, Dak., in June.

Herbert Howell, baritone, also a Terre Haute pupil of J. H. Kowalski, is engaged to sing the same part at St. Paul in the early fall. Mr. Howell is to take up professional work next fall.

#### George Hamlin.

Mr. George Hamlin, the well-known tenor, has recently achieved distinct success in two very important appearances, the first being on the occasion of the production of Cesar Franck's work, "The Beatitudes," by the Liederkranz Club, at Carnegie Hall, New York, March 25; the next in Winnipeg, March 29, with Mme. Galski, David Bispham and Walter Damrosch, where a program of selections from Wagner's earlier operas were presented. Following are some of the press notices:

Mr. Hamlin and Mr. Miles also distinguished themselves. Mr. Hamlin sang his soli with taste and a finely considered phrasing.—*MUSICAL COURIER*, March 28, 1900.

George Hamlin's tenor solo in the fourth part was very well done.—*New York Evening World*, March 26, 1900.

The singing of Mr. Hamlin found greatest favor with the audience, and the performance was in every way a highly satisfactory one.—*New York Evening Sun*, March 26, 1900.

The fourth division has a fine tenor solo, admirably sung by George Hamlin.—*New York Herald*, March 26, 1900.

Of the soloists, the tenor, George Hamlin, easily won first honors. Not only is the tenor given the important solo role in this work, but Mr. Hamlin sang with a beauty of voice, breadth of delivery and perfection of diction which put his performance upon a high artistic plane. The New York public had never before had the opportunity to witness the ability of Mr. Hamlin in truly dramatic singing, and he will assuredly be held in high esteem in Sunday night's performance.—*Concert Goer*, March 31, 1900.

Mr. Hamlin is, indeed, a tenor robusto, and fully justified the very flattering notices which he has received from the press all over the continent. He sang all his music with artistic taste and finish, and was recalled many times during the evening.—*Winnipeg Morning Telegram*, March 30, 1900.

To Mr. Hamlin was allotted the great duet with Mme. Galski for Tannhäuser and Elizabeth; but Mr. Hamlin made better use of his opportunities in the recital of the pilgrimage to Rome episode. In this number he rose to quite a dramatic height in his expressive diction. With a vocal organ naturally a lyric tenor, he resolved all doubts in the minds of the audience as to the artistic nature of his singing and the admirable use to which he put his voice. Mr. Hamlin received a well earned recall. Mr. Hamlin has made a very favorable impression, and the next time he visits us he will, no doubt, find his reward, especially if he will sing some good ballads, or else oratorio solos.—*Winnipeg Tribune*, March 30, 1900.

\*\*\*

A "Liszt" recital will be given by the American Conservatory Saturday afternoon, April 14, in Kimball Hall. Adolf Weidig, Allen Spencer, Holmes Cowper and the Misses Hazel Everingham and Lou Caldwell will take part.

\*\*\*

Notwithstanding the inclement weather the recital given by Mr. Emil Liebling complimentary to his pupils was thoroughly well attended, and proved in every way a most enjoyable affair. Any entertainment arranged by Mr.

Liebling is sure to attract attention, and this recital in particular was no exception to the rule of attractiveness which always prevails.

The program was given by Mr. Liebling with the assistance of Mrs. Steele, who sang very prettily. Among the varied selections were compositions by Chaminade, B. O. Klein, Godard and a number by Schumann. The concert concluded with the performance of the new Concerto by Moszkowski, in which Mr. Liebling was accompanied by the gifted Mrs. Maud Jennings. This last work was given so as to allow the pupils who have not had an opportunity of learning it at Central Music Hall with orchestral accompaniment to become familiarized with the composition. The recital was a complete success.

It is scarcely possible that any artist except Mr. Liebling could accomplish the same amount of work.

Besides over five hundred concerts in and near Chicago, Mr. Liebling has played in the musical festivals at South Bend, Ind., 1891; Detroit, Mich., 1892; State Music Teachers' Association, Illinois, at Quincy, 1892 and 1899; Galesburg, 1896; Chicago, 1898; Michigan, Hillsdale, 1892; Grand Rapids, 1898; Missouri, Sedalia, 1896; Indiana, La Porte, 1893; Lafayette, 1898; Pennsylvania, Pittsburg, 1896; New York, Rochester, 1893; the National Music Teachers' Association, Saratoga, 1894; with orchestral accompaniment, Chicago, Thomas Orchestra, 1892; Rosenbecker Orchestra, 1893; Bendix Orchestra, at the World's Fair, 1893; Bendix concerts at Battery D, 1894; with string quartet, Bendix Quartet concerts, at World's Fair; Spiering Quartet, 1894 and 1898; Detroit Philharmonic Club, 1894; Listeman Quartet, 1896; County Teachers' Convention, Henry, Ill., 1896; schools and conservatories of music, Christian College, Columbia, Mo., and Cornell University, Mount Vernon, Ia., 1892; University of Chicago, 1893; Brooklyn Institute; De Pauw University, Greencastle, Ind.; Bethel College, Hopkinsville, Ky.; Academy of Music, Dubuque, Ia.; Mount St. Joseph Academy, Dubuque, Ia., 1894; conservatories of music at Meadville, Pa., and Ottawa, Kan., 1896; Waterman Hall, Sycamore, Ill., 1896; ladies' school at Pulaski, Tenn., 1898; normal school at Marion, Ind., 1899; conservatory of music at Bloomington, 1899; before women's clubs and musical societies at Memphis, Tenn., Rockford, Evanston, Lacon and Bloomington, Ill.; Boone, Sioux City, and Mason City, Ia., and Nashville, Tenn.; also in recitals in the following States and cities: Mississippi, Jackson; New York, Carnegie Hall, New York city; District of Columbia, Washington; Illinois, Dixon, Joliet, Sterling, Plano, Aurora, Pontiac, Elgin, Elburn and Chenoa; Iowa, Webster City (five times), Iowa Falls, Marshalltown, LeMars, Lake City, Ida Grove, Sac City, Jefferson, Storm Lake, Sioux City and Des Moines; South Dakota, Yankton, Sioux Falls; Pennsylvania, Bradford and Warren; Indiana, Evansville; Ohio, Van Wert (concert of Charles W. Clark).

CHICAGO, April 4, 1900.

A variety of rumors have circulated with regard to the disposition of the Chicago Conservatory. At present it is being run by the Auditorium Association, which has appointed F. G. Gleason as director pro tem. It has been suggested that the best settlement of its fate could be found in permanent dissolution; it has never been a profitable investment for the association, who by this time must be heartily disgusted with a "great musical institution."

Failing dissolution the next best plan would be to turn

it into a co-operative society, without liability, each member of the present faculty guaranteeing 75 per cent. of his earnings to pay back debts and present rent. All this of course at their own option. It is improbable that the faculty will regard the matter from this benevolent standpoint, as the members are not going in for an endowment scheme or to advance other people's interests, preferring instead the pleasant pastime of obtaining the usual succulent which accompanies bread.

It has been mooted that a noted pianist will treat for the good will of the institution—after he has proved the good will. A satisfactory arrangement, and one which several of the faculty of the conservatory favor, would be the purchase by John J. Hattstaedt, who has so successfully conducted the American Conservatory, and whose institution, in point of management and executive handling is second to none. But this consummation so devoutly to be wished is hardly likely to come to pass, for there are evidently great difficulties to be surmounted. The latest is that the piano department of the Chicago Conservatory has been offered to the Chicago Musical College—of course for a consideration.

\*\*\*

As an example of orchestral playing, the program given by the Chicago Orchestra, under the direction of Theodore Thomas, this week, was beyond cavil in the smallest particular. In many ways the selections were more interesting than usual, to instance, the great Symphony No. 6 ("Pathétique") of Tschaiakowsky, which comprised the second half of the concert.

The "Ancreon" overture, Cherubini, was played for the second time this season and opened the program. This was followed by the "Siegfried" idyl, Wagner, played with really beautiful finish and exquisite gradations of tone; but the great accomplishment was found in the interpretation of the Tschaiakowsky symphony, which, for grandeur of tone form and remarkable dramatic intensity, has not been surpassed in any previous work of the season.

The soloist was George Proctor, of Boston, who is reported to be a protégé of Boston society. He plays like it. One is rather inclined to ask, what pressure is brought to bear on the Orchestral Association when it brings a pianist of George Proctor's calibre here and overlooks the just claims of such an artist as Mary Wood Chase, who, in point of technic, is far superior, and from an intellectual standpoint deserving of being classed with the highest.

Mr. Proctor, of Boston, is the guest of a social leader here, as is Mrs. Jack Gardner, of Boston, and therefore the social leaders in the boxes led the applause, which, being taken up by the *hoi polloi*, gained four or five recalls for this Eastern piano representative. He is a meritorious young man, doubtless, and played the Grieg concerto in a very ladylike manner, but there was nothing to go into ecstasies about, as did a prepossessing widow sitting next to me, for she observed, "Isn't he sweet, his playing just gives me hot and cold chills." I am still wondering what a "hot" chill is. We have had too much good playing this year at the orchestral concerts to be satisfied with the Proctor style of performance, and if it is necessary to introduce mediocrities, why we have them here by the dozens.

An interesting musicale was given by the pupils of the Chicago Musical College in the Recital Hall, College Building, this afternoon. The piano numbers were furnished by Mr. Arthur Granquist (a pupil of Mrs. Clare Osborne Reed), who interpreted a difficult program in a highly satisfactory manner. His numbers were the Son-

**NEW YORK COLLEGE OF MUSIC,**  
128, 130 East 58th Street, New York City.  
**ALEXANDER LAMBERT, DIRECTOR.**  
College Open All the Year. All Branches of Music Taught. Catalogue sent on application.



**MARTHA MINER,**  
SOPRANO.  
Inquire at Leading Agents.  
16 East 42d Street, New York.

**EMMANUEL WAD,**  
PIANIST.  
221 East Lafayette Avenue,  
Baltimore Md.



**HILDEGARD HOFFMANN**  
SOPRANO,  
ORATORIO,  
CONCERTS,  
FESTIVALS.  
498 3d St., Brooklyn, New York.



**GLENN HALL**  
TENOR.  
Address Fred. J. Wessels, Auditorium Tower, Chicago, Ill.  
Engaged for "Messiah," Apollo Club, Chicago; "Messiah," Mozart Club, Pittsburg; "Messiah," Arion Club, Milwaukee.

**Transcontinental Concert Tour.**  
**Mme. NEVADA** and Mr. LOUIS BLUMENBERG, Violoncellist.  
Mr. SELDON PRATT, Pianist.  
**KNABE PIANO USED.**  
Exclusive Management **CHARLES L. YOUNG,**  
Manager Distinguished Artists, Suite 819-20 Townsend Building, Broadway and 25th Street, NEW YORK.



ata, op. 57, Beethoven; Etude, op. 25, No. 7, and Ballade, op. 23, Chopin; Ballade, op. 10, No. 2, Brahms; Polonaise, op. 6, Zarembski, and the "Rhapsodie Hongroise," No. 12, Liszt. Mr. Granquist is a brilliant young pianist with great promise for the future. His numbers were all given in a musicianly manner, such as is always noticed in Mrs. Reed's pupils. Miss Lorraine Decker gave the recitative and cavatina from "Lucia di Lammermoor," Donizetti. Miss Decker's work shows wonderful improvement since the last time she sang in one of the college concerts. She sang this afternoon with repose, using her voice easily, and her work throughout the difficult number was most artistic. Miss Leontine Myers, an excellent coloratura soprano, sang the scena "Lakmé," Delibes. Miss Myers' voice, while not large, is exquisitely sweet, and she handles it with remarkable skill. Walter Schultze, who has been studying at the college for some time, and is one of the first violins with the Chicago Orchestra, played the Concerto, op. 26, No. 1, Bruch, with good style. Mr. Schultze is fast winning a reputation as one of the most gifted of the younger violinists. Altogether the concert was one of exceptional merit.

Sidney Lloyd Wrightson, who has achieved an extraordinary popularity as a singer for concerts and at homes, has become one of the most sought for artists.

His engagements in the near future are at Willamette, April 19, in song recital; recital at Mrs. C. McVeagh's, April 26. Mr. Wrightson will conduct a concert at Fullerton Avenue Presbyterian Church, Monday, May 7, when his choir will sing "God, Thou Art Great," by Spohr. On this occasion he will be assisted by George Hamlin and the Weber Quartet.

Mr. Wrightson has engaged Charles W. Clark as soloist for his Easter Sunday evening service at the Fullerton Avenue.

It may interest students who make a collection of statuettes, medallions, &c., to know that they can obtain some fine specimens at the Clayton F. Summy Company music house. This enterprising house has the representation of a fine assortment of busts, statuettes and medallions—particularly suited for the decoration of music stores, music rooms, studios and private residences. The statuary carried are not mechanical nor commercial casts, but authentic works of art. They possess the correct character details, each subject being treated individually. The color treatments supplied are bronze, terra cotta, majolica, wood and colors. The material used in construction is terra cotta and marble composition—very durable, substantial and practically unbreakable. They have over fifty objects listed. The prices are extremely reasonable, thus placing within reach of music students and others interested the opportunity of acquiring authentic and highly artistic likenesses of the great composers. They will be pleased to send catalogue on application.

The Clayton F. Summy Company has issued some very charming compositions recently, notably the new Easter song by W. H. Neidlinger, which is being sung in several churches this week. While not quite as difficult as the latest Christmas song, of which seventeen hundred copies were sold during the month of January, still this Easter song is just as likely to become popular. Mr. Neidlinger has been writing much new sacred music, notably a "Te Deum" and "O Salutaris," which will be extensively sung in Catholic churches.

Mr. Neidlinger's work in Chicago has been most extensive, and no artist here has greater cause for congratulation than he. In little over a year he has accomplished in many ways a vast amount of work. His pupils are to be found among the foremost singers of Chicago, his compositions are selling at a greater rate than those of almost any other composer, his books of children's songs are in great demand, and the publishers have given him orders larger than he can fill for several months. Altogether, what with his new opera, his teaching and the chorus in Milwaukee which he conducts, Neidlinger is a very busy man. One of his pupils, from whom he expects much in the near future, is a young soprano, Edith Gramm, who has a most pleasing voice and is an ardent student. This young singer has

sung for several managers recently, and the possibilities are that she will be heard on the light opera stage.

The programs given by the Spiering Quartet at Memorial Hall, St. Louis, during the season just past, which is the third in the history of the organization, were as follows:

November 15.	
Quartet in C major, op. 59, No. 3.....	Beethoven
Serenade, op. 17.....	Weidig
(First time in St. Louis.)	
Quintet for piano and strings.....	Dvorák
(Alfred Robyn assisting.)	
January 17.	
Quartet in A minor, op. 59.....	Schubert
Quintet for piano and strings.....	Foot
(W. C. E. Seeboeck assisting.)	
(First time in St. Louis.)	
Quartet in C minor, op. 14.....	Stenhammer
(First time in St. Louis.)	
February 21.	
G major Kozel, No. 387.....	Mozart
Chaconne for violin alone.....	Bach
Mr. Spiering.	
A minor, op. 132.....	Beethoven
March 17.	
E flat minor, op. 30.....	Tchaikovsky
Variations from D minor Quartet.....	Schubert
Quartet in A major, op. 41, No. 3.....	Schumann

Tuesday next a concert will be given by Theodore Spiering's School Orchestra, at which some of this famous teacher's most talented pupils will appear as soloists. Theodore Spiering's school is unique and unexcelled. It is devoted entirely to the study of the violin and 'cello.

As assistants Mr. Spiering has Otto Roehrborn and Wilhelm Diestel, while Herman Diestel is the 'cello instructor. There never was a more pronounced instance of success being the result of merit than that attending Mr. Spiering. His services as teacher are sought from all over the country; he teaches at one of the largest conservatories in Wisconsin each week; as a soloist he is much in demand, and notwithstanding his reputation in other branches of art, Mr. Spiering's solo playing is attracting great attention. At a recent concert in St. Louis he played the Bach "Chaconne," and Alexander Henneman, the very capable critic for an Eastern paper, wrote as follows regarding the performance:

Theodore Spiering's playing of Bach's Chaconne was a performance that the few listeners who had gathered to hear the quartet play will not soon forget. I do not remember when the composition made so great an impression on me since the last time I heard Joachim play it. Mr. Spiering was truly great that night in this number.

\*\*\*

A concert which will attract much attention is that to be given by L. G. Gottschalk and Miss Birdice Blye next Friday evening. Miss Blye's playing in Chicago this season has placed her high in the general estimation of the public, her performance on all occasions receiving absolutely an ovation. Mr. Gottschalk's appearance is not unlikely the forerunner of his return to public life, as his voice is no wise impaired, while his singing is still distinguished for its old-time elegance and finish.

\*\*\*

No opera is held in greater popularity than the "Bohemian Girl," and this was once more evidenced in the remarkable good attendances which were found at every performance at the Studebaker during the week just closed. As is always the case with the Savage Opera Company productions, every detail that could tend toward a perfect performance had received the most careful attention, and while the ear was pleased and satisfied with tuneful melodies excellently sung, the eye was gratified with scenery and staging that left nothing to be desired. For next week a double bill has been provided, "I Pagliacci" and "Galatea."

A charming afternoon concert was given by the Amateur Musical Club this week, at which one of the chief attractions to musicians would be the playing of Miss Margaret Cameron. This artist is heard far too seldom in public. She belongs to the higher order of musicians, who, modest and retiring, are sometimes overlooked, while the more blatant but less capable are everywhere in evidence.

An audience taxing the capacity of the recital hall in the

Auditorium assembled to hear the lectures given by A. K. Virgil. It proved to be very interesting, as the gifted inventor had much new material from which he worked. His subjects were "The Science of the Art of Piano Playing and Teaching" and "Temperament, and How to Cultivate It in Piano Playing."

As an illustration of the remarkably good work obtainable from the study of the Clavier, Mrs. Frances Greene Wheeler assisted at the evening recital. Mrs. Wheeler was an excellent pianist some years ago, but without the correctness and thoroughness which she now displays, and probably owing to the method which Mr. Virgil teaches. In addition to Mrs. Wheeler's playing further selections were given by five pupils of Mrs. Gertrude Hogan Murdough (of the American Conservatory), who has made an exhaustive study of the Virgil Clavier.

All these young pianists gave an excellent exhibition of pianism, technic in all cases was very thorough, the position of the hand and wrist noticeably good, while at the same time each showed musical taste, and the playing in all cases was most refined. To her own method Mrs. Murdough has allied the Virgil, and consequently the results are far ahead of the ordinary teacher and student. The pupils of Mrs. Murdough who assisted were Miss Helen B. Lawrence, Miss Helen Jordan, Mrs. Georgia D. Newcomb, John Mokrejs, Master Bertie Hyde.

While on the subject of clever teachers, one is reminded of that exceptional artist, Julia Carruthers. For several years I have watched her work and can confidently say from experience there is no more intelligent lesson given than by this gifted and original musician. As a teacher of children she has established a position which probably no one can approach; as a teacher for teachers who make children's work a specialty, Miss Carruthers is known the country over, and with just cause. Among the interesting events in the near future is the concert to be given by Julia Carruthers' pupils.

FLORENCE FRENCH.

#### Brooklyn Critics Pleased with Van Yox.

AS one of the soloists at the recent performance of "The Creation," in Brooklyn, Theodore Van Yox especially pleased the critics of the Brooklyn papers. Following are some of the criticisms:

Mr. Van Yox's mellow voice and soulful expression fulfilled the demands of the work upon the tenor.—Citizen.

In the matter of finish and delicacy of expression Mr. Bushnell's singing of "Rolling in Foaming Billows," and Mr. Van Yox's song of "In Native Worth" were noteworthy.—Times.

Mr. Van Yox is a tenor of experience and talent, and seems thoroughly at home in oratorio work, to which he has apparently devoted much study. His voice is clear and well pitched and he handles the not too exacting score allotted to him in this oratorio with ease and skill.—Eagle.

Mr. Van Yox sang especially well the recitative, "In Splendor Bright," and the aria, "In Native Worth." He has less to do than the others, but all his numbers were agreeable, and "In Native Worth" he rose to an unusually high level.—Union.

#### Nicolaus Dumba.

Vienna society and art circles have experienced a great loss in the death of Nicolaus Dumba, who died lately at Budapest, aged seventy years. Dumba was of Greek origin, but born in Vienna, where for forty years he held a prominent position. He was wealthy, and spent the greater part of his riches in promoting art by purchases and orders of works of native art, and by encouraging young artists and artistic enterprise. In music, as president of the Vienna Männergesangverein, he established its fame by promoting tours abroad, and he purchased the remaining manuscripts of Schubert to save them from dispersion. He possessed the largest Schubert collection after the Berlin Court Library. He was the first to give the painter Majart a large order to decorate his house, and the first to make the sculptor Tilgner popular. He was the founder of the Vienna Artists' House and director of the Society of Friends of Music. A short time ago he made arrangements for the Philharmonic to visit the Paris Exposition.

MME.

**EVTA KILESKE**

DRAMATIC SOPRANO.

Management of

**VICTOR THRANE,**

Decker Building,  
NEW YORK.

..... Oratorios a specialty.

**MR. VICTOR THRANE**

HAS THE HONOR  
TO ANNOUNCE

ENGAGED AS SOLOIST  
BY THE

NEW YORK PHILHARMONIC ORCHESTRA,  
BOSTON SYMPHONY ORCHESTRA,  
CHICAGO " "  
PITTSBURG " "  
CINCINNATI " "  
ST. LOUIS " "

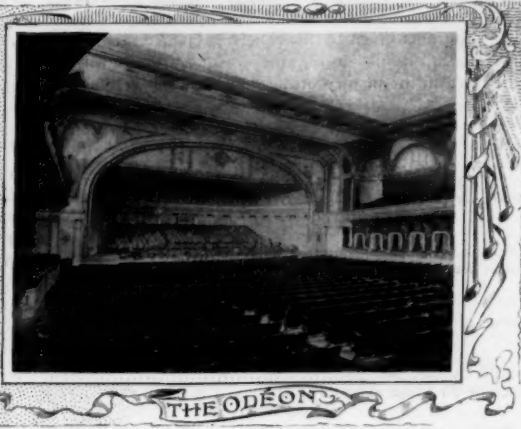
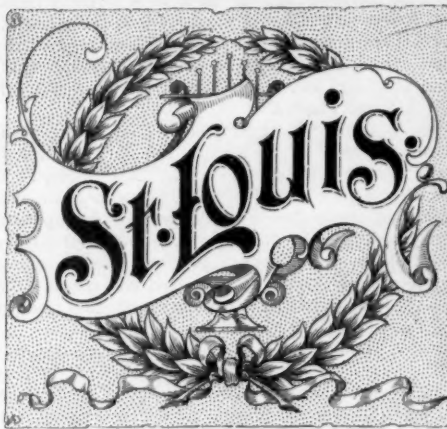
J. V. GOTTSCALK, Representative.

**MISS LEONORA**

**JACKSON**

THE AMERICAN VIOLINISTE.

Address: 33 Union Square, W.,  
NEW YORK.



THE ODEON

**S**T. LOUIS seems to be jogging along in the same old way.

Charles Galloway gave an interesting organ recital last Monday evening at the Pilgrim Church to a large and enthusiastic audience. Charles Galloway is certainly one of the best trained and most talented organists that this country has ever possessed, and could easily make a national reputation under proper management. His work is strictly organ playing, and he is an ardent advocate of Guilmant and his method. Some of his most successful numbers are by him, Widor, Du Bois and others of the modern French school. He revels in Bach, and is a little prone to give his audience more of that composer's music than they can properly digest. Mr. Galloway's ideas of popular music are very far from those entertained by the average listener, and it may be necessary for him, in order to be truly popular with the masses, to yield somewhat to their capacity and understanding.

The Choral-Symphony Society cannot be said to pursue the even tenor of its way. Mr. Moore sent a letter to George D. Markham, vice-president and chairman of the executive board of the Choral-Symphony Society, to the effect that he cannot serve another year as manager of the society with its present organization. The business part of the society consists of the usual officers and eight committees composed almost entirely of people having little or no musical education, and very little practical knowledge of a great musical enterprise. The duties of these committees include all that should be done in the management of the society, and if the members of the committees were competent and faithful in the discharge of their obligations there would be no need for a manager.

During the years past they have demonstrated that they are not equal to the demands of the society, and last season closed a financial and artistic failure. When Homer Moore went into the work of preparation for this year, he introduced a number of new features, and six weeks before the first concert was given the subscription list amounted to nearly \$3,000 more than the gross receipts for last year. Up to that time no one who was a member of the committees objected to his plans, but allowed him to do as he had a mind to, and he carried forward the enterprise in his own way; organized a chorus of 200 active members and a reserve list of ninety; distributed nearly 50,000 copies of printed matter; advertised in the newspapers; engaged twenty soloists and laid out the major part of the programs for the ten concerts.

When the success of the season had been assured, the members of some of the committees suddenly became interested, and continued conflict has resulted. For some time the only way in which Mr. Moore could get his ideas carried out was to threaten to resign his position as manager. After awhile he must apparently have become

wearied of the internal bickerings of the society, and a number of queer things have happened since. The Choral-Symphony Society should reorganize itself and dispense with the committees, having instead a board of directors, such as is customary with such corporations; have the board pass on the general policy of the society and appropriate the funds necessary to carry it on, leaving to Mr. Moore the carrying out of the details and management of the society generally. This proposition is now under consideration, and will be decided in a week or two.

The Odeon Company is considering a proposition from Lawrence Hanley for a series of sixteen performances of Shakespeare's plays, to be given during the first part of May, and the stage is being equipped for that purpose. Mr. Hanley will bring from New York a company for his production, which will probably be the most gorgeous presentation of Shakespeare's plays that has been seen in St. Louis in a number of years.

The Choral-Symphony Society gave its last concert Thursday evening, when "Samson and Delilah" was given, with Mrs. Catharine Fisk, Geo. Hamlin, Gwilym Miles and Arthur Rhodes, of St. Louis, as soloists.

The Odeon Building is nearly completed, and numbers of well-known people are in possession of their studios. The Odeon Hall has been already the scene of many remarkable musical events.

Some of the concerts given at the Odeon have been really notable events, one in particular being a splendid specimen of program making. This was arranged entirely by Homer Moore, who can claim among other talents a specialty for program making. This program was both popular and classic. I refer to the Wagner program of February 8. I recall none which appealed more to the general public and at the same time to the musicians. It is evidently Mr. Moore's aim to afford contrasts.

The aim of the program is something to which attentions should be called. It has been called a popular concert, but there are a good many people who would not think the Prelude, "Lohengrin" finale and the Mephistopheles number "popular" music. Homer Moore's definition of a popular concert for the Choral-Symphony Society is that it shall be one made up of several short numbers of different character, such as solos, choruses, orchestral numbers and concerted pieces, and that they shall be so selected as to afford contrasts, and that there shall be at least one thing in the program which each person will find suits his taste.

Mr. Moore evidently goes on the basis that the audiences that attend the Choral-Symphony Concerts are intelligent people, generally cultured and familiar with good music. The Wagner program was a satisfactory example of his idea, put into actual operation, and you will find this to be the opinion of the people who heard the concert.

The last concert of the Choral-Symphony Society for the present season took place Thursday evening, April 5, at the Odeon, in the presence of one of the largest audiences that has assembled in that beautiful auditorium since it opened last November. The performance was enthusiastically applauded wherever an opportunity presented itself, and the feeling is general that the season has closed with all the éclat prophesied for it in the beginning by the society's many friends.

The work was "Samson and Delilah," by Saint-Saëns, and the soloists were Mrs. Catherine Fisk, George H. Hamlin, Gwilym Miles and Arthur Rhodes, of St. Louis. Mr. Miles' work was eminently satisfactory and characterized by a dramatic appreciation of the role of the High Priest that reflected great credit on him as a careful student as well as a singer. Mr. Hamlin, as Samson, deserves the same sort of praise. His voice is fuller and larger than when heard here last and his extreme upper notes were much more dramatic than heretofore.

Mrs. Fisk showed signs of fatigue, probably as a result of a long and difficult vocal recital given Tuesday evening, but in spite of this during the first and second acts scored heavily. The audience was so enthusiastic that it frequently interrupted the performance with its applause. In the last act she was not so successful and occasionally sang off the key.

The work of the chorus, as a usual thing, was commendable. The orchestra achieved wonders considering the limited number of rehearsals and also the fact that all but one of the rehearsals were practically spent in correcting the faulty parts secured from a renting agency in New York.

At the close of the intermission Mr. Ernst was presented with a fine gold watch as a token of esteem on the part of the chorus. The presentation speech was made by Isaac A. Hedges, chairman of the chorus committee.

No more popular artist has St. Louis than Harry J. Fellows, the clever tenor, who has recently made Chicago his home. He has been engaged for several concerts during the season, and festival offers have been many. Mr. Fellows will sing at the Tarkio May Festival, May 9 and 10, and could have sung also at the Champaign Festival, May 10 and 11, but the dates conflicted, and Mr. Fellows was obliged to decline.

May 2 and 3 he sings at Columbia in "Elijah." Recitals are being arranged at Mr. Fellows' old home in the East, and it is probable that he will make a short trip to Erie to fulfill the engagements. Since residing in St. Louis he has had really marvelous success and accomplished a great artistic success. Mr. Fellows sings at the Masonic opening of the Odeon.

His studio in Henneman Hall is one of the most popular in the city, several of his pupils coming from great distances to study with him. At Syracuse recently one of his pupils, a Miss Jeannette Harding, received an ovation, several newspapers devoting much space to record her performance. Another very gifted pupil is Miss Huellah Johnston (soprano), who came to him from Pennsylvania.

A pupil who is doing excellently is Dr. Woolsey, the baritone, of Erie, Pa. Among others who can testify to Mr. Fellows' splendid teaching are Miss Bessie Dunn, also of Erie, N. Y., and Miss Julia O'Connor, who has met with splendid success in Buffalo.

Mr. Fellows has established a reputation as a singer of the first rank that extends across the continent, from ocean to ocean, as the press notices respectfully presented in this circular will show. His voice is a lyric tenor of large compass and telling brilliancy, especially in the upper tones, including the much talked of but rarely heard "high C." He has been a pupil during several years of Alberto Randegger, the great London vocal teacher, conductor and musician, and has enjoyed the countless advantages incident to a warm personal friendship with that master.

He has sung with many notable organizations and conductors, among which are the Apollo Club, of Brooklyn,

## The Guilmant Organ School

(COPYRIGHT)

ALEXANDRE GUILMANT, President.

WILLIAM C. CARL, Director.

### COURSE OF LECTURES

BY

Howard Duffield, D.D., \* George C. Gow,  
Henry Granger Hanchett, \* Kathrin Hilke  
(Song Recital), \* Arthur L. Manchester,  
Gerrit Smith, \* G. Waring Stebbins, \* S.  
Tudor Strang, \* Raymond Huntington  
Woodman. \* \* \* \* \*

Spring Term Opens April 16th.

Catalogue sent on application.

Address: 34 West 12th Street, New York.

## The Most Comprehensive Text Book

on PIANO TECHNIC and  
on INTERPRETATIVE  
READING and the STUDY  
of PHRASING

IS THE WORK BY  
JOHN W. TUFTS,  
ENTITLED

### Technic and Notation As Applied to the Pianoforte.

It treats upon these subjects in their entirety  
and the illustrations are apt, clear and to the point.

Published by . . . Price, \$1.25.

CLAYTON F. SUMMY CO.,

220 Wabash Ave., CHICAGO.



Dudley Buck, conductor; the St. Cecilia Society, of the same city, John Hyatt Brewer, conductor; the Chicago Symphony Orchestra, and at the National Congress of Musicians at Omaha during the Trans-Mississippi Exposition.

For five seasons he has been the principal tenor soloist of the Chautauqua Assembly at Chautauqua, New York, appearing in such works as the "Messiah," Beethoven's "Mount of Olives," Rossini's "Stabat Mater," the "Persian Garden," &c.

Mr. Fellows' repertory embraces a large variety of compositions, operatic, oratorio, German, Italian, French and American songs and arias, cycles in song by many composers, &c., making him able to present most interesting song recital programs.

Mrs. Luada Cole Willard has been making a tour of the South and playing before the prominent clubs of the larger Southern cities. She obtained a great success at Little Rock, Ark., and the Beethoven Club, of Memphis, and next week will be heard at Nashville, Chattanooga, Atlanta, Macon and Knoxville, Tenn. Mrs. Luada Cole Willard is meeting with wonderful success, but this is not to be wondered at considering that she is a pupil of Mme. Josephine Chatterton, of London, England, who predicted for Mrs. Cole Willard a brilliant career. The possessor of a magnificent harp of a great carrying power and wonderful tone, Mrs. Cole Willard, with her artistic playing, is much sought after for miscellaneous programs.

#### Francis Rogers Ends His Season.

FRANCIS ROGERS, the baritone, has brought his busy winter season to a close.

After his recent concert in Cleveland with Howard Brockway, the *Plain Dealer* wrote:

His voice is strong, true and finely trained, and he was well received by the audience.

After his recital in Hartford the *Courant* said:

Mr. Rogers has a rich voice of deep range, sings with distinct enunciation and makes a most wholesome appeal to his auditors by his simple treatment of the theme.

Sang with a sonorous and extremely well trained baritone and in a manner that showed good methods.—Hartford Times.

Sings with great ease. He executed his songs in an enjoyable manner, and his style was finished and artistic.—Hartford Post.

Mr. Rogers sailed for Europe on April 7 for several months of study and work on the other side. His address is care of Brown, Shipley & Co., London.

#### Scherhey Pupil Success.

Mrs. Dora Phillips, one of the graduate pupils of Professor Scherhey, achieved a triumph in a Newark performance of the operetta, "Beautiful Galathea." Said a local paper: "Mrs. Phillips, who has pronounced musical talent, sang 'Galathea.' With the help of a faultless technique and good taste the lady won all hearts by storm. She possesses a strong voice, of beautiful quality, and has also a splendid stage manner. She sang the difficult cadenzas of the part with great ease. Too much cannot be said in praise of her method and success."

## Opera Inquiry.

PHILADELPHIA, April 7, 1900.

Editor The Musical Courier:

Being at a loss to understand certain doings of so-called operatic stars and managers, I would like to ask THE MUSICAL COURIER—being the most well-informed authority on all musical matters—for information on the following: I live in Philadelphia, and came to New York Saturday morning to see the performance of Mozart's opera, "Die Zauberflöte," at the Metropolitan Opera House; purchased my ticket at 11 o'clock at the box office. When the doors were opened, or rather after I had entered the theatre, I found notices informing the public that Mme. Eames would not sing at this performance in consequence of indisposition. When I asked at the box office why I had not been informed of this when I purchased my tickets, I was told that Mme. Eames sent word to the management of her inability to sing only one hour before the performance commenced.

What I want to know is, if any public performers have a right to trifle with the public and manager like this. Can public singers at the opera houses and theatres in Europe do likewise? I read some time ago of an ancient law in Russia and Germany where, in similar cases, a singer refusing to appear when she or he was advertised, such a person would be dragged to prison and severely dealt with by the law.

Kindly enlighten your numerous readers all over the civilized world about this. Very truly,

A LOVER OF JUSTICE.

THERE is no established rule anywhere in this country regarding the rights of persons that purchase tickets for public performances. The managers reserve rights for themselves but none for the public, and it will be seen that on the back of tickets on certain occasions the manager states that he reserves for himself the right at any time, without previous notice, to change the performance or the cast.

In the opera matter of which our correspondent speaks there is nothing but chaos, so far as the relations of the artists to the public are concerned. The artists have been ruined by the fictitious prices that have been paid them and by the nauseating tribute the daily press constantly exhibits in puffery of their domestic and personal affairs—things of which the public should have no knowledge whatever. One of the worse offenders is this very Mme. Eames, who, although an excellent singer in certain colorless roles, is by no means entitled to occupy so much space in the public prints, from an artistic viewpoint. But the woman is not to be blamed for the position she takes when the press offers it to her. If she can become an established heroine, why, she is going to charge heroic prices. The whole question is very degrading, but there is no remedy.

#### Marie Kunkel Zimmerman.

MRS. MARIE KUNKEL ZIMMERMAN scored a success in "The Creation" in Brooklyn, where she was the soprano soloist at the spring concert of the Brooklyn Oratorio Club. This was Mrs. Zimmerman's third appearance with the Brooklyn Oratorio Club, in cooperation with the Brooklyn Institute, in two seasons, and these successive engagements is the highest tribute to the quality of her art. Below are extracts from the Brooklyn papers on Mrs. Zimmerman's work:

Mrs. Zimmerman left little to be desired in the interpretations which she gave; and the quality of her voice, particularly the high register, was fine, and her trills and turns were smoothly and gracefully provided.—Citizen.

Mrs. Zimmerman's voice is of excellent quality and range, and she used it last night with the most satisfying results. Her singing of "With Verdure Clad," and of the opening aria in the second part being perfect in every detail.—Eagle.

Mrs. Zimmerman came as a stranger last season, and sang so well as to justify her re-engagement. Her voice is refreshingly clear and even, and she has the art of concealing any real effort her singing may necessitate. Her high C in the "Marvellous Work" was taken with apparent ease. She sang throughout in a manner to suggest careful preparation.—Times.

Mrs. Zimmerman's voice is sweet and has a refreshing surety of attack and of tone. It is a wonderfully flexible voice, and is just suited for such music as the "Creation," with its many runs and triplets. It is hardly possible to single out any special one of her numbers last evening. "With Verdure Clad" was, of course, beautiful, and so was "On Mighty Pens," while in the "Hymn of Praise" sung by Adam and Eve, which constitutes the third part of the oratorio, and which Mrs. Zimmerman sang with Mr. Bushnell, her voice and his were in perfect accord, and indeed the whole of Part III. is something to be remembered.—Standard-Union.

#### Ladies' Chamber Music Club.

THE tenth and last concert of the Ladies' Chamber Music Club (second season) was given by the Dannreuther Quartet on the 4th inst. at the house of Mrs. W. D. Sloane, 2 West Fifty-second street. Owing to the sudden illness of the pianist, Mozart's "Clarinet Quintet" had to be substituted for the Brahms "Horn Trio." The second number consisted of Bach's Prelude and Fugue in C major for great organ, which was played by Mr. Wetzler. The concert concluded with a fine performance of Beethoven's Sextette, op. 20, in E flat major, for string and wind instruments.

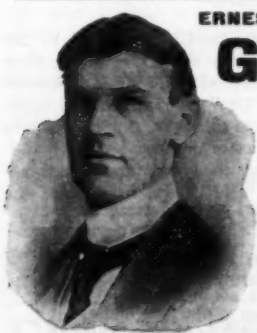
The entire series of concerts was eminently successful from an artistic as well as from a social point of view, and another (third) series is already arranged for the season to come.

#### The Texas State Saengerfest.

OWING to the depression in Texas caused by the recent overflow and accident to the Austin Water Works, the Texas State Saengerfest, which was to have been held in Austin in May, has been postponed to September 8 and 9.

#### Saar's Arrangement of "Die Allmacht."

The arrangement of "Die Allmacht," sung at the second Von Schuch concert by Mme. Schumann-Heink, was by Louis V. Saar. The same score will be sung at the Cincinnati Music Festival by the same contralto.



**ERNEST GAMBLE**  
BASSO.  
"NOW BOOKING FOR NEXT SEASON."  
Direction of  
**MR. CHARLES W. GAMBLE,**  
MANAGER.  
EAST END,  
PITTSBURG, PA.



**EDITH J. MILLER,**  
CONTRALTO.  
Oratorio-Concerts.  
REMINGTON SQUIRE, Sole Manager.  
125 East 24th Street, New York

**SARA ANDERSON,**  
SOPRANO.  
WOLFSOHN MUSICAL BUREAU, 131 East 17th St.

**Antoinette Trebelli,**  
SOPRANO.  
In America, January till end of season.  
Under Direction of  
**N. VERT,**  
9 East 17th Street,  
NEW YORK.

**The Wolfsohn Musical Bureau,**  
SEASON 1899-1900. 131 EAST 17th STREET, NEW YORK.

#### HIGH CLASS ARTISTS ONLY.

Clementine de Vere, Marie Brema, Marie Engle, Maconda, Sara Anderson, Moran-Olden, Fisk, Watkins-Mills, Williams, Berthald, Miles, Walker, Wilczek, Mannes, Schulz, Clara Butt and Carrie Bridewell.  
Special arrangement with Mr. Maurice Grau: Artists of the Maurice Grau Opera Company.

## Astrology and Music.

An Interview with Mr. Allen Leo, P. S. A., London, Fellow of the Indian Astrological Society.

[By Our Indian Correspondent, Ganpatrao T. Padival.]

It has often been stated, and the remark is by no means of recent date, that "Astrology (i. e., the external creative forces operating as zodiacal and planetary influence) is the origin of every art and science known to man," and, I may add, or that ever will be known.

The electric and magnetic variations in the atmosphere, the continuous and gradual changes from day to night, the ebb and flow of the tides, the seasons of the year and alterations of temperature, times of famine and of plenty, epidemics of sickness or of crime, the births and deaths of all organized beings, the vibrations of color, the vibrations of sounds, the different stages of life and of destiny in members of the same family, important changes and discoveries in the progressive sciences, all are due directly or indirectly to the never-ending and varying ethereal vibratory forces, or astro-magnetism which pervades the universe, operating according to its prevailing intensity and quality upon every atomic part of the earth and all that exists upon it.

As most people are aware, there are seven primary orbs in our solar system—viz., the Sun, Moon, Mercury, Venus, Mars, Jupiter and Saturn. These assume various scales of inter-action, according to the plane of manifestation on which their operations fall, as in the "Seven Ages of Man," so beautifully described by Shakespeare; in the seven primary colors of the prism, naturally illustrated by the rainbow; in the seven primary sounds of the musical scale; in the seven characters of wisdom, &c.

The number "seven" is one of great and mystic influence on human life, and this is little to be wondered at when we consider the ponderous natural forces around us from which the activity of this number upon mundane effects are derived.

The painter and musician are in constant touch with the astral vibrations, on which their arts entirely depend for existence.

Heat, light, color and sound are intimately related, all depending upon vibratory forces for their manifestations. The vibrations of light, when resolved into color by aid of a prism, as in the rainbow, produce seven primary sensations, known as prismatic colors, viz., red, orange, yellow, green, blue, indigo and violet.

It is the variation of intensity or rapidity in the vibrations which makes the difference in our sensation of color. The following table by Sir John Herschel gives some interesting particulars and shows the number of etheric vibrations which affect the eye in the brief space of one second of time. Those persons whose optic nerves are not sufficiently sensitive to distinguish the difference between 458 billions and 727 billions in the velocity per second are known as "color blind." These are the approximate limits of the vibratory forces between the extreme red of the lower range and the extreme violet of the higher register in the prismatic variations:

## Velocity of "Light" Waves.

Color.	Vibrations Per Sec. Per 1-in.	Vibrations (Billions.)
Extreme red.....	37,640	458
Red .....	39,180	477
Intermediate .....	40,720	495
Orange .....	41,610	506
Intermediate .....	42,510	517

Yellow .....	44,000	535
Intermediate .....	45,600	555
Green .....	47,460	577
Intermediate .....	49,320	600
Blue .....	51,110	622
Intermediate .....	52,910	644
Indigo .....	54,070	658
Intermediate .....	55,240	672
Violet .....	57,490	699
Extreme violet .....	59,750	727

Heat, light and color produce their sensations through the etheric vibration, and sound through atmospheric vibration, each bearing some affinity or relation one with the other, and with the seven primary celestial orbs, assuming different scales of manifestation, according to the plane of operation, differing in degree of potency, character and quality, according to the mental or physical state.

Acting through the mental-nervous system of the human frame upon the organic functions, red is found to operate as an excitant or stimulant, answering to the martial influx. A familiar instance of this influence is the effect of this color upon animals of the bovine species.

Orange is found to act as a tonic, answering to the solar ray.

Yellow acts as a laxative or aperient, and corresponds to the Venus ray.

Green is a passive or mediating influence, forming a kind of link or go-between, and answers to the lunar ray.

Blue is decidedly sedative, soothing and melancholy in quality, answering to the cooling, meditative, Saturnine ray.

Indigo and purple is the royal color, suggesting majesty and justice, which answers to the Jupiter ray.

Violet is a sensitive, delicate, tender hue, resulting from the highest vibrations of the color rays, and is the mental ray of Mercury.

Like the seven primary tones of the musical scale, these color rays have their intermediate or half tones, representing a chromatic progression, as orange, intermediate, yellow, or C, C sharp, D.

Nowhere is this planetary, color and tone sympathy better represented than by the influence of sound, considered in relation to the arrangement of tones, as used in the illustration of musical art, and it proves itself so neatly that the inevitable connection of color and sound with the planetary rays is manifest, which the following explanation may demonstrate:

The musical scale, consisting of the seven primary tones used in modern composition, is an artificial arrangement which has undergone various modifications during past years in the development of this sublime art. As given to us by nature, the succession of tones constitute what is known as the scale of harmonics, or harmonic chord, in the following order:



In this natural series of sounds, which is the same as produced by any sonorous tube, string, bell, or other tone producing article, giving the note C as a foundation or open note, there is one sound of the artificial scale missing, viz.: the B natural.

A tube or string giving C as a generating or open tone will always produce B flat among its harmonics, but never B natural, which indicates that though generated on C, the tones as a whole are in the key of F, where the B flat finds an important place.

In order to generate a series of sounds which proclaim the key of C, we must take the note G as a root, thus:



In this series, though founded upon the root G, the combination of tones, is unmistakably in the key of C, as my musical readers will know. The order of notation in our modern diatonic scale, say of C major, is therefore an artificial arrangement of the foregoing sounds according to certain established rules of art.

The root or generator of a series of these natural harmonic tones is called the dominant of the key, and is the fifth note of our artificial ascending scale. The note G, therefore, on which the preceding series of harmonic tones is founded, is the dominant and fifth note of the ascending scale of C in modern notation.

This key (the dominant) is beyond all question the martial sound, red in color and dominating in force over all the others; it serves to bind the relation of all the rest to the tonic or keynote of the scale.

The peculiar characteristics, quality, and effect upon the senses of certain notes in the scale, at once suggest their planetary and color sympathies.

The first of the scale, keynote, or tonic on which the scale is built, is the representative tone of the sun and suggests the solar orange ray of light.

The second of the scale or supertonic has a peculiar quality of romantic sentiment, having an affinity by attraction with the fifth of the scale (martial note), and a contrast of quality with the fourth of the scale. As will be shown later on, the second of the scale represents the yellow or Venus ray.

The third of the scale or mediant belongs, without hesitation, to the green, lunar ray, as will prove itself by its special contrasts and affinities.

The fourth of the scale or sub-dominant is the most majestic note of the series, and, as will be demonstrated, gives the royal purple or indigo ray of Jupiter.

The fifth of the scale or dominant is already described as the red, martial tone.

The sixth of the scale or sub-median is the most weird and melancholy tone of the series, and at once suggests the cold blue of the Saturnine ray.

The seventh of the scale, sensitive note, leading note, by its evident mental impression associates itself as the highest vibration with the Mercurial violet ray.

Now, to find the provings of this classification, let us refer the tones to their successive order as used in modern art. Here follows the diatonic scale of C major, which employs the natural tones within the space of an octave:



Here we find the first keynote C, represented by the sun and orange ray, is linked by contrast with the sixth or saturnine note A, the blue ray, which in musical parlance is called the "relative minor key." It represents an opposition of tonality in quality and in colors; orange and blue are known as complementaries or contrasts.

This first or solar tone forms the foundation of the key—the top and bottom of the scale octave, from which the

MARY  
**MANSFIELD,**  
SOPRANO.  
Address: THE WOLFSOHN MUSICAL BUREAU,  
131 East 17th St., New York.

BARRON  
**BERTHALD.**  
In America Season 1899-1900.  
Address HENRY WOLFSOHN, 131 East 17th St., New York.

**CLARA POOLE-KING,** the Eminent CONTRALTO,  
Returns to America  
Season 1900-1901.  
or Terms and Dates apply to Henry Wolfsohn Musical Bureau, 131 East 17th St., New York.

(CLEMENCE) Season 1899-1900  
**DE VERE**  
WITH MAURICE GRAU OPERA COMPANY.  
For Concerts and Oratorios address:  
HENRY WOLFSOHN'S MUSICAL BUREAU, 131 East 17th Street,  
or "THE DUNMORE," 230 West 42d Street,  
NEW YORK.

**Dr. PAUL KLENGEL,**  
Conductor GERMAN LIEDERKRANZ,  
Coaching in OPERA and ORATORIO,  
Interpretation of GERMAN LIEDER,  
HARMONY and COUNTERPOINT.  
Address: 618 Lexington Avenue, New York.

**IDA SIMMONS,**  
PIANIST.  
Address: VICTOR THRANE, Decker Building, New York.

**EDMUND J. MYER,**  
VOCAL INSTRUCTION,  
32 East 23d Street, NEW YORK.  
SUMMER TERM ON LAKE CHAUTAUQUA.



other tones evolve. It is bright, warm and genial in character, like the sunshine of spring time, tonic and reviving like its color ray, orange, while its contrasting note A is melancholy, and cold as its color, blue.

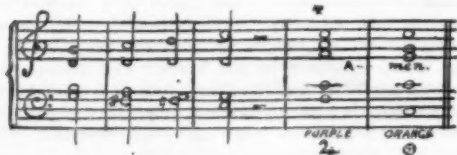
The second or supertonic D is linked in a similar manner with the fourth or sub-dominant F, and these are contrasted tones in musical art, while their respective colors, yellow and purple, are also known as contrasts or complementary. It is the Venus tone, of highly romantic and beautiful quality, and is strangely attracted toward the fifth or red martial note, so much so that some authors call it the predominant because, when used as the bass of a fundamental chord, it seems drawn to the Mars tone, and in this form is much used in constructing the concluding harmonies of a musical phrase:



Venus being the natural symbol of love, repose and the feminine nature, and Mars the symbol of force and the masculine nature, so in musical art, which acts upon the sentiments by the symbolic nature of sounds, the Venus impulse leads to repose and perfection through the martial dominant to the solar tonic, bringing a state of perfect rest.

The third of the scale or mediant E is the lunar or green tone, and forms a powerful contrast with the fifth or Mars note G, and these give complimentary tones and colors, green and red. This green mediating note E has a sympathetic affinity with A, the blue saturnine note. The name of mediant by which this tone is called is very significant, for not only is its color (green) a powerful mediant in nature, but the satellite under whose influence it falls bears also the same character in the great planetary scale. It lies exactly midway between the orange keynote or tonic, and the red dominant, supplying in this position the two primary elements of colors which are absent from the red, viz.: blue and yellow mixed.

The fourth of the scale, sub-dominant, the Jupiter tone and purple or indigo ray, is the most majestic and royal note of the series. A simple chord formed upon this tone is used to give an expression of awe and grandeur, as in the Amen of the old Church music. Its effect is unmistakable, and at once suggests something great, good, just and impressive.



This purple symbol contrasts in influence with the Venus or yellow tone, being complementary in sound and color.

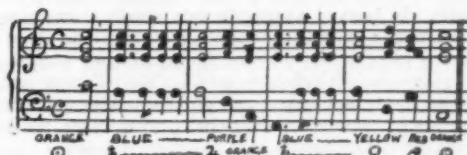
The fifth of the scale, dominant or red martial tone, is the most forcible and flaring sound in the scale, from which fact it derives its name. It forms the chief trumpet note in military music, and in every sense bears out its true domineering martial character. It has a strong affinity to the orange or key note, and a powerful contrast-

ing or complementary effect with the lunar mediant or green tone.

When it is desired to proclaim a new key, or to establish a firm tonal effect, this note is used for the purpose; therefore, when modulating from one key to another, the dominant or martial tone of the new key is employed to announce it and herald it into prominence.



The sixth of the scale, the sub-median, or saturnine blue ray, is sad and melancholy in character, exciting meditation and memory of the past. It has a strong affinity with the lunar green tone, and a powerful contrasting effect with the tonic, orange tone, as chords founded upon these notes will show:



The seventh of the scale, leading note, or sensitive note, the mercurial or violet, forms the highest of the series. It has no special affinity or contrast with the others excepting the tonic or solar tone, into which as the "Messenger of the Gods," it leads the others, hence its name of "leading note." When allied with the purple or indigo note it sets up a peculiar mental impression of keen anticipation, which demands that the violet should become absorbed into the orange and the purple into the green:



This has a very significant application in relation to astro-philosophy, for Jupiter and Mercury (purple and violet), when well connected, symbolize the highest grade of justice and intellect, worthy of being received by the two monarchs of heaven—the sun who rules by day, the material king of glory, holding the supreme position, and the moon who rules by night, the material queen of heaven holding sway as the mediator with the great lord of day.

As before observed, there are other arrangements of the color and tone scales bearing on different lines or planes of action, physical and mental, where the planetary colors become modified and more or less altered by the retardation or acceleration of the vibratory action in different spheres.

In the old magical ceremonies the colors or planetary vibrating rays are at considerable variance with what has been noted regarding these influences on modern music and medical art.

In the occult spheres of the ancient ceremonies connected with magical rites, the colors are: Deep yellow or

orange (gold), white (silver), light purple (violet), quick-silver, green (copper), red (iron), blue (tin), black (lead).

In this scale of application the change of zodiacal influx has no doubt much influence. For instance, Venus would give the green when associated with the earthly sign Taurus, which is the exaltation of the moon, whereas the yellow Venus color is connected with her Libra nature in the action upon the human excretory system, and the artistic qualities of the sign Libra.

Saturn's black ray is associated with his earthly night house Capricorn, and his cool and sedative blue ray with the airy waterman Aquarius.

In like manner, Jupiter's blue ray would be connected with the watery sign Pisces, and the purple ray from Sagittarius, yet this blue would partake more of the indigo ray than Saturn's aquarius blue.

The moon's white ray is her own silvery sheen, but when treated in connection with a complete planetary scale, the sun becomes the great master and transmitter of the combined planetary rays, which, as a sum total, are white until separated by partial absorption, reflection or refraction.

Since the olden days of astrological research, the planets Uranus and Neptune have been discovered, or perhaps re-discovered, and observation and experience are associating them with certain mixed tints. The following tables give the various color rays connected with the planetary action on different planes of manifestation:

#### Table of Planetary Colors.

Orange, gold and yellow brown.

Green, white pearly tints and bright sparkling hues.

Violet, light purple, gray and mixed colors, which partake of the three primaries, red, blue and yellow.

Yellow, pale green and pale delicate hues.

Dark red, scarlet and fiery colors.

Dark purple and indigo blue.

Sky blue, black and dark brown.

Streaky and mixed colors, plaids and uncommon, eccentric loud combinations.

Whitish, luminous blue and yellowish green, novel ethereal tints, sometimes reverses to darkness.

As indicated in the musical scale and medicinal influences, we find the relation of color with the planetary influx proving itself by natural association of character and condition.

But this is not all, for herein the great voice of nature speaks again. If we associate these color and planetary rays with the sounds as naturally produced in the scale of harmonics, there is presented to us for contemplation a wonderful symbolism of human progress through the long vista of time and evolution, from the lowest grade of savage life to the highest conception of wisdom and intellectual attainment.



First, we have the very lowest elementary manifestation of animal force and life in the martial ray. This becomes accentuated by another and more active vibration of the red ray, giving increase of the martial and lower instincts,

WM. H. **RIEGER,**  
TENOR.

For Terms, Dates, &c., address 16 East 22d St., NEW YORK.

**EFFIE STEWART,**

DRAMATIC SOPRANO.

Vocal French Diction a specialty. Concert, Oratorio and Song Recitals.  
Address: 35 West 11th Street, NEW YORK.

**ELIZABETH LEONARD,**

CONTRALTO.

REMINGTON SQUIRE,

125 East 24th Street, or 158 West 83d Street, NEW YORK.

Mlle. **ALICE VERLET,**  
SOPRANO.

Now Singing in  
HOLLAND, BELGIUM and FRANCE.

Season 1900-1901—United States.

**VAN YORX** Tenor,  
6 E. 17 St.,  
NEW YORK.

Under Management of ARTHUR F. GOODRICH, 118 East 18th Street, NEW YORK CITY.

before the first dawn of love, as also greed, self-preservation and combative propensities in their earliest stages—a mere gratification of the physical appetites.

After this comes the first Venus ray, ushering in the dawn of the earliest development of the love instinct. This brings the joint influence of the two nearest planets, Mars and Venus, into combined action on their lowest planes of manifestation. The crude savage is only dominated by these two approximate planets—the male and female propensities—red and yellow.

Then comes another flash of the red martial ray on a somewhat higher and more active plane, though still of a low and undeveloped type, without the knowledge of good and evil being developed beyond a mere sense of personal like and dislike.

After this is suggested the first dawn of knowledge and mental expansion from the earliest emanation of the mercurial ray, bringing the mind into progressive action with expression of thought, memory, and a sense of good and evil. This is naturally followed by a higher grade of the instinct of love, with increased purity of intention, as shown by the succession of the Venus tone on a more exalted plane immediately after the first mercurial ray.

Then follows as a consequence the first Jupiter tone, signifying the acquirement of a sense of veneration and justice—the inevitable outcome of the elements of knowledge and expansion of intellect, combined with increase of purity and discretion in the love sentiments.

After this follows the highest unfolding of the red martial tone, bringing nobility and adjustment of better conditions in warfare, combined with skill in weapons, knowledge, justice, and the extension of manufacturing and trading faculties.

This is succeeded by the blue saturnine note, which, as a consequence of all the foregoing, leads to a development of the meditative and higher reflective and religious propensities, with regret for past misdeeds and with contemplation of the infinite, thus completing the first round of the mental faculties.

This is followed by the highest grade of human knowledge in the last projection of the mercurial or violet ray in its most exalted sphere, bringing to light the greatest perfections in human mentality on the physical plane, noble and scientific inventions, altogether beyond all former attempts, marvelous mechanism and increased inter-communications between nations, bringing the whole race of mankind face to face with interchange of knowledge between nation and nation.

Then comes the great solar tonic or orange tone, showing the spread of spirituality and perfection of the mental attributes, extending from the physical toward the development of the soul and the psychic plane. This final is succeeded by the most exalted vibrations of the Venus ray, the perfection of all that had gone before, the acme of wisdom, spirituality and true divinity of love. This meets the last emanation of the human, physical, mental, evolutionary stage in the Lunar green ray, typical of the great mediating link which lies between mortality and immortality, the perfection of the human soul, the fruitful green of peace, good will and plenty, the Mediator between the known and the vast unknown—the Buddha of the East, the Christ of the West, the perfect Man.

#### Clarence Eddy to Sail for Europe.

CLARENCE EDDY, the concert organist, will sail for Europe on the steamer Kaiser Wilhelm der Grosse on May 8. Mr. Eddy has had a very successful season, and has still a number of engagements to fill before leaving for the other side.

## The Piano Players' Illnesses and Their Prevention.

By Professor Dr. J. B. Zabludowski, Berlin.

**D**IFFERING from other professional diseases in the piano players, there are morbid conditions by which the function of the hands is in the highest degree impaired, even for every other non-professional work. By professional diseases is usually understood those which appear in the execution of a certain kind of work: the associated and combined movements attained by long practice, as it is, for instance, in cases of writer's cramp, violin player's cramp. With piano players there is also the following peculiarity:

Although the pain appears in the form of "playing pain," it remains generally even when no playing is being done. With violin players and writers the disease shows itself frequently, either by the hands becoming quickly tired, or by trembling or involuntary contractions of the fingers. In cases of pianists the pain usually claims more or less large portions of the arm. With the violin players there is more or less nervous illness, with few objective symptoms on the affected hand. The affection progresses slowly and makes itself prominent after a number of years of continued professional activity, when the affected individuals usually have passed their youth.

The piano players generally become suddenly ill from acute inflammation in one or several fingers and their adjacent joints. The usual symptoms of inflammation—swelling, heat and pain—are to be observed. Sometimes while putting the thumb under the fingers, sometimes by strongly stretching the fingers, a muscular or joint tear is caused, much as in the case of a sprained foot, which, however, passes with rest and cooling, or more quickly by rest and systematical massage, but then not seldom recurring at the slightest provocation. By not observing the directions which are necessary in cases of inflammation, for which rest is essential, the acute inflammation runs into a chronic one, whereupon it either extends only a little beyond the first attacked place, or, as more frequently happens, the affection spreads slowly into the neighboring webs, so from the muscles even to the sheath of the nerves, and to the trunk of the nerve itself. Then the pain arises up to the elbows and shoulders, over into the back, whereby the intensity of the pain and the disturbance in motion is dependent upon the anatomical structure and the required functions of the distantly lying parts.

The affection can appear there in a more violent degree than at the place of origin. We note the fact that a pianist vanquishing the pain in the fourth finger of the left hand or in the thumb, can play, yet is not able to direct the baton. The same symptoms are observable in the upper extremities as are observed in cases of lumbago on the lower extremities, only in the opposite direction—that is, from the proximal to the distant end. When lifting anything too heavy, the pain beginning in the muscles of the back passes over the neighboring lying sciatic nerve; thus neuralgia in the sciatic nerve arises which can extend itself in centrifugal direction down over the upper limb to the knee and on to the foot. Such neuralgic pain can become much more severe than the original pain in the back. With the pianists the inflammation extends sometimes less into the soft parts than to the

neighboring bones. An inflammation of the periosteum takes place with slight thickening of the bones, which are very sensitive to pressure. We have also cases in which the disease is not to be traced to an accident. Here the same results follow, as in all sporting exercises. When the daily exercises are proportioned to the capacity of the individual, they promote in the first place the nourishment of the practicing organs. The same augment in volume and their capacity increases. Similar results we see in violin players, whose fore and middle fingers of the left hand become a centimetre or two longer.

With pianists the nail phalanges become altered in appearance. Instead of being pointed, they become more square; they are then real hammers, the breadth surpassing only a little the depth, the muscles on the volar side feel hard and firmly stretched. When exercise surpasses the corporal and moral capacity of the individual, when, for instance, a weak, tender hand is obliged to lift too heavy burdens oftener and for a longer period of time than the individual energy and perseverance allows, then the nourishment suffers, a leanness and weakness establish themselves in the most affected parts. On the other hand, as a consequence of the continued pressure on the parts which accomplish the work, a morbid condition even of the motor fibres of the nerves is to be noticed. This happens when the work is surpassing the resistance and defense power of the hand as well as of the whole body. Besides the pain caused by the participation of the sensitive nerves arise the so-called "work pareses," which in the following stadium become real occupation paralysis. These more or less local peripheral diseases cannot, of course, remain without influencing the general health; the central nervous system, brain and spinal cord get into a condition of excitement. Thereby we have arising the symptoms of the illness known as neurasthenia.

The violin player has his own violin, and consequently is the proprietor of it; therefore he pauses when fatigue overcomes him, or rather, in the case of rational practice, he rests at stated intervals. The hours for playing can be individually regulated. At a definite time the work goes on with more intensity. For the piano players in the large towns the matters are arranged quite differently. These are individuals scarcely out of their childhood, and, in contrast to the violinists, are generally of the female sex; young girls with softly constructed bones, and for their age often not of the medium height.

For instance, in Berlin there are many musical pupils from foreign countries where the growth of the people is commonly smaller than there. They come in order to perfect themselves in music, sometimes with a great obstinacy which frequently accompanies hysteria. They manage their admission to the career of a virtuoso by means of their relations. Away from their quiet native homes they are at once transplanted into the midst of a large town, with its noise and bustle. This passage excites the nerves at first, then an exhaustion takes place. The young girls usually procure a temporary home in the "ladies boarding houses" near their conservatorium. The pupils have not their own pianos, and the boarding houses being often supplied with an insufficient number of instruments, the want of which makes itself greatly felt, as the time set apart for practicing is the general time for all. With reference to the use of the piano in the boarding house, it is similar to the order in the cafés concerning the use of the newspapers. As long as the newspaper remains in the hands of one person to be read it is denied to another.

As soon as the piano has stopped another waiting pupil springs is to take possession of it. This *beati possi-*

# Mr. VICTOR THRANE

Announces a JOINT TOUR by the two great RUSSIANS,

# PETSCHNIKOFF

AND

# HAMBOURG,

—ASSISTED BY—

# AIMÉ LACHAUME.

Pacific Coast

IN

APRIL

AND

... MAY. ...

Knabe Piano used.

J. V. GOTTSCHALK, Representative,  
Palace Hotel, San Francisco.

FOR TERMS, Etc., ADDRESS

33 West Union Square, New York



dentures is often the reason that the playing is continued with sprained fingers. Many energetic young girls carry it so far that even in the first day they have an effusion into a joint, or in the sheaths of the tendons; in some cases the pupils even have a considerable rise of temperature, and are obliged to keep their beds. Playing of this kind is not intelligent, and especially in the last hours of sitting at the piano, is an automatic action, therefore, even in cases where no direct harm is done, yet it is nevertheless entirely useless. The violinist finds himself at a considerable advantage in having generally the piano playing as a side branch, thereby having the great benefit of variation in his work, while the pianist sits constantly in one position at the instrument. Wishing to teach a child riding, we do not set him upon a charger, but on a pony. The youthful violinist has a violin suitable to his corporal development—one-half or three-quarters of the normal size; he may even have an Amati of corresponding size. A Stradivarius remains reserved for the accomplished violinist, and we have here to do with an individually constructed instrument.

The circumstances are otherwise with pianists. By the enormous demand for first-class pianos, a large manufactured stock has arisen, even of the more expensive instruments. Almost all pianos are made on the same system. It must be acknowledged that only by the arrangement of the manufactories for a specialty of one form could the construction of pianos have reached such a high perfection at comparatively low prices, of which neither Mozart nor Beethoven could ever have dreamed. Now, the pianos, be they from Steinway, Bechstein, Pleyel and Erard, Broadwood & Sons, or Bösendorfer, are all supplied with keyboards of nearly identical dimensions. The greater extension of the keyboard as a whole (as is usual in grand pianos, with some extra keys added at both ends) is of little importance in the question of the extension of the span of the hand. At the same piano the gifted virtuoso practises with an athletic hand, as do the pupils scarcely out of the nursery, whose hands cannot stretch an octave. Even in the fully developed hand of the adult the four fingers placed side by side cover a space only of about three keys. For the purpose of getting a key under every finger the fingers must be spread asunder. Therefore the angle distance between the fingers enlarges the more the smaller the hand; the larger the angle the greater is the tear of the ligaments and muscles.

No piano player, however developed his hand may be, is spared from having, at one time or another, one of his fingers hurt while playing. The hurt on the outer skin, bleeding, &c., is not always a proof of the importance of the injury. And how often must such injuries occur in hands which are insufficient in their dimensions! Just as in the case of an athletic troupe, the illness of one partner paralyzes for a long time the activity of the whole troupe. In the same way, hurting one of the piano player's tendons cripples the work of both hands for a period not always to be foretold. In this way we often meet young people gifted with a remarkable talent for music, combined with great diligence, forced to abandon all further piano education. And these are by no means inferior—neurasthenic, hysteric, hereditarily burdened—individuals, who are, as a rule, not adapted for any lasting occupation. We find among those obliged to renounce the piano career, students who, as far as the rational method of playing is concerned, of whom, it must be said, "Nothing better could be desired." Even regarding the softness of the mechanism of the piano, they may have had an instrument of the best quality. To this class belong, also, those who, in their despair at the one hand refusing to perform its task, practised on with the other while the first was mending; then again, those who tried their luck with a new music pedagogue of great renown in order to acquire a new method.

One of the more or less successful endeavors to accommodate the keyboard to the demands of a less lucky hand to facilitate the demands of technic playing has been made by Janko. By the staircase arrangement of several key-

boards one above the other, the possibility has been obtained of having smaller keys, and consequently the finger intervals have become smaller; the function of the thumb as a member to be placed under and over is much less. The same tone is repeated several times on the touch board by Janko. The position of the thumb is much more natural in grasping by its more vertical direction to the other fingers, a touch can be executed with less effort. But the Janko keyboard, in spite of its being known about thirteen years has found no great reception. In the first place, this is to be attributed to the fact that his keyboard is entirely different from the usual ones; then there must be quite a new generation of teachers educated for that purpose, and it is not to be denied that the peculiar lever mechanism of Janko's keyboard causes some difficulty. While with the customary keyboard the lever dimensions are absolutely equal, in Janko's instrument they are quite different at the different levels in consequence of the points of touch being also very different. That is the reason why there is no security in the weight of delicacy and strength in the tone. The fine player has not completely in his hands the tools for the expression of his feelings. He has to reckon with different "ready made" conditions. He cannot always express his mood in a reliable manner. Such a keyboard fails in many instances.

With the ordinary keyboard remains always the advantage of that normal note, C major, produced by the white keys; setting one's self to rights by the eye is much easier by the bundle like arrangement of the black keys, 2 keys, 3 keys in every octave. According to Janko the upper and under keys are rowed in an uninterrupted order on each other. All this prevents in Janko's instrument the intuitive reproduction, and we have more to do with mechanical tasks; playing is done more speculating. Our idea goes so far as to construct a piano to facilitate the technic of piano playing to the still corporally undeveloped hand; at the same time, however, to have a piano on which the teacher could be able to show, without studying a new technique, and then in which the passing on to the normal piano could be attained without especial preparation.

The matter is this: Children's pianos ought to be made so that the single keys are smaller, consequently the octaves, sixths, &c.; in general, all intervals will require a smaller stretch of the hand. This, of course, is advantageous in all tone combinations in which the fingers are stretched out beyond proper limits, distant cords, broken cords. We propose the diminution of the key dimensions to 3-20. This diminution of the keyboard lengths will consequently make every key 3-20 smaller, and therefore every interval also 3-20 smaller. We prefer bringing our idea before a large musical public, in order to express in a definite way a standing requirement. When once a want is felt for an instrument which differs in its dimension from the normal, the proposition will soon follow. In the market there will soon appear full sized and small sized pianos, as in the case of violins. Then soon something practical and more decided would be established concerning the degree of diminution which we give approximately. We regard the path we have taken as being the shortest, as when we personally would have ordered a piano according to our proposed measurement.

#### Mrs. Clifford Elizabeth Williams' Recital.

On the evening of April 24 next Mrs. Clifford Elizabeth Williams, of Macon, Ga., will give a recital in the spacious studios of Francis Fischer Powers, in Carnegie Hall. Mrs. Williams came to New York to coach with Mr. Powers, and so great has been her success here that her friends have insisted upon her giving a recital. Her voice is a high soprano of uncommon beauty, and she sings with exquisite finish. Mrs. Williams is pre-eminently one of Mr. Powers' "artist-pupils," and will no doubt meet with great success in her forthcoming recital.

## Mlle. Martini.

Professor of Singing and "Mime," Paris.

**T**HIS artist had this week at Liege, Belgium, in the "Walküre," a repetition of her successes in the Monnaie Theatre, Brussels, and at the Paris Opéra.

Newspaper criticisms, mentions and letters of members of the audience unite in giving due praise and honor to Mlle. Martini.

"Superb success, enthusiasm, recalls, bravos and flowers," reads a telegram.

"No artist could wish more," says the Liege Journal, "nor could one sing and play better. Her voice is large and vibrant, her gestures noble, her attitudes royally artistic."

La Meuse says: "Mlle. Martini was marvelous in her antique garments, and the ardor and intelligence of her interpretation. One felt that she was mistress of the art she represented. Her voice is warm, her gestures noble and royal, her facial expression admirable."

It is a great pleasure to find this unanimous appreciation of the work of this artist, who in Paris is daily becoming known and appreciated as teacher. One who so thoroughly possesses her art in her own work, and who is in the full force of her talent and in the practice of it, cannot fail of having the essentials of a good professor. When in addition she possesses, as does Mlle. Martini, the gift of imparting knowledge, an ardent love of the work, vibrant sympathy for young people and desire for their success, then she may safely be recommended to public attention.

Mlle. Martini is making at present a specialty of "mime" study, or the practice of silent acting as a means of preparation for stage work. Her address is 87 Rue St. Lazare, Paris.

#### Von Dohnányi's Quintet.

**E**RNST VON DOHNANYI played the piano part of his quintet in C minor at the last Kneisel concert Tuesday evening of last week, in Mendelssohn Hall. The work, in four movements, was composed when Dohnányi was eighteen, and is naturally immature, though full of brilliant promise. It reveals thematic invention, not of a profound order, however, and technical invention surprising, if the age of the composer is considered. The first movement is the best, though there is a compelling quality in the scherzo. The piano part was played with such dash and authority that the young artist was tendered an ovation. Von Dohnányi sailed last Saturday after a brief but triumphant season. He returns next fall.

#### Frederic Howard with Leonora Jackson.

This baritone, who accompanied Miss Jackson on her tour, has returned, after a series of successes wherever he sang. Later we will reproduce press notices attesting to this.

He is a baritone of exceptional voice and rare artistic qualifications, a pupil of Edwin Holland. London; Humperdinck and of Julius Stockhausen, Germany's greatest teacher. Mr. Howard met with emphatic success in Germany and England; was received with enthusiasm in New York, Boston, Worcester and other Eastern cities, and was engaged expressly for Miss Jackson's tour. A Lieder singer of distinction, a tone colorist, and artist of refinement and finish, Mr. Howard has been aptly termed the American Georg Henschel.

#### Musical Salon.

The fifth meeting of the society occurs Thursday evening, April 26, at the Waldorf-Astoria, when the musical pantomime "Put to the Test," by Belknap and Loomis, and selections from Nicolai's "Merry Wives" will be given; in the latter two Pappenheim pupils, Mrs. Corinne Wiest-Anthony and Miss Frieda Stender, will appear.

... JUST PUBLISHED ...

BY  
**G. SCHIRMER,**  
NEW YORK.

**Harmony Made Practical.**  
A Comprehensive Treatise.

By O. B. BOISE.

Price, net, \$1.00.

Also a New Edition of

**The Theory and Practice of Tone Relations.** By Percy Goetschius, Mus. Doc.

A Condensed Course of Harmony.

Price, net, \$1.50.

Send for catalogue of

**Schirmer's Library Edition**

of MUSICAL CLASSICS.



PLATON G.

**BROUNOFF,**  
Conductor and Teacher of  
Voice Culture at the People's Male  
Chorus.

Ladies' Concordia Society,  
Russian Musical Society.  
Pupil of Hubert and Rimsky-Korsakoff.

Instruction—  
Voice, Piano, Harmony.

SUMMER COURSE:  
May 1—Oct. 1, 1900.

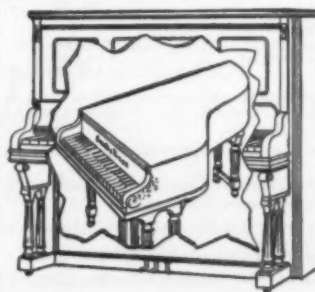
10 East 17th Street, New York.

**KALTENBORN**  
STRING QUARTET,

Recognized as New York's Leading Quartet.

FRANZ KALTENBORN, Violin Soloist.

Address: 78 West 85th Street, New York



**A Grand Piano**  
IN AN  
UPRIGHT CASE.

**SMITH &  
NIXON**

Cincinnati, Ohio,  
Manufacture this instrument for  
MUSICIANS.

**BROAD STREET CONSERVATORY OF MUSIC,**

GILBERT RAYNOLDS COMBS Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

# THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1047.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, APRIL 18 1900.

### BERLIN, GERMANY (Branch Office)—

Linkstrasse, 17 W., is in charge of Mr. Otto Floersheim.  
Single copies for sale at the music store of Ed. Bote & G. Bock.  
Leipzigerstrasse 39, W.  
All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17.

### DRESDEN—

Mrs. E. Potter Frissell, care Robert Thode & Son, Drendener Bank, Pragerstrasse.  
Single copies for sale at H. Bock's, Pragerstrasse 12.

### LEIPZIG—

Rosenthalgasse 12<sup>11</sup> Mr. Alvin Kranich in charge.

### LONDON, ENGLAND (Branch Office)—

21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.  
All advertising business in Great Britain should be done through our London Branch Office. Single copies are for sale at F. Batson's, 82 Grosvenor Street, Bond Street, W.

### PARIS, FRANCE—

The Marlboro, 24 Rue Talbott, Fannie Edgar Thomas in charge.  
Single copies for sale at Brantano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysees.

### ITALIAN (Branch Office)—

5 Via Rondinelli, Florence, Italy, Mr. Joseph Smith in charge.

### CANADIAN OFFICE—

86 Glen Road, Rosedale, Toronto, Miss May Hamilton in charge.  
And at 256 Mance Street, Montreal.

### CHICAGO OFFICE—

224 Wabash Avenue, Mrs. Florence French in charge.

### ST. LOUIS—

Controlled by Chicago Office.

### MILWAUKEE—

Controlled by Chicago Office.

### INDIANAPOLIS—

Controlled by Chicago Office.

### CINCINNATI OFFICE—

410 Pike Building, J. A. Homan in charge.

### SAN FRANCISCO OFFICE—

Care Sherman, Clay & Co., Alfred Metzger in charge.

### BOSTON OFFICE—

Steinert Hall.

### BROOKLYN OFFICE—

Hotel St. George, Clark, cor. Henry Street.

### PHILADELPHIA OFFICE—

4230 Regent Square, Mrs. D. L. Souder in charge.

### PITTSBURG OFFICE—

928 Ivy Street, Shadyside, Mr. Arthur Wells in charge.

Subscription (including postage), invariably in advance: Yearly, \$3.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the list constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4.00 a year as long as they continue. To all new subscribers the cost will be \$5.00 a year.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

### RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months..... \$25.00 | Nine Months..... \$75.00  
Six Months..... 30.00 | Twelve Months..... 100.00

ON READING PAGES.

One inch, 3 months..... \$75.00  
One inch, 6 months..... 125.00  
One inch, 1 year..... 200.00

Special rates for preferred positions.

One page, one insertion..... \$300.00  
One-half page, one insertion..... 150.00  
One Column..... 100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

### THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

For Particulars apply to "Trade Department," MUSICAL COURIER.

HOW musical we are as a nation! American sailors sang "Dixie" in the Sistine Chapel, Rome, after a Papal audience. At least it wasn't an odious Sankey hymn.

SO Melba is divorced! Those who had her unmarried a year ago ought to be convinced that THE MUSICAL COURIER was right in the matter. Who is the next one? Joachim? Hardly. There is a gallant band of fiddlers and managers awaiting her advent next season, but a bird once caught fears the lime; besides a bird in the bush is worth any quantity brought up by hand. If this sounds enigmatic, write to the papers for the solution.

IT is now a farewell performance at the opera, no longer a benefit. April 25 is the date set, but we suspect Grau to be the real "nigger in the woodpile."

"Calvé leaves us forever" was the touching headline in the *Journal* the other day. Immediately Emma penned a letter of protest to the *Herald*. No; she is not leaving us forever; a year only. As if it was necessary to give herself this trouble. Calvé leave America—dear, old, rotten-rich America!—Calvé leave Carmen—dear, old rotten-sung Carmen!—how absurd to think of such a thing.

THE Walter Damrosch boom has again popped into view. A letter sent to last Sunday's *Times* indicates a burning desire on the part of the writer for the return of Mr. Damrosch, of Philadelphia and Salt River. We fear it is too late; Brother Frank is making hay while the sun shines his way. South Fifth avenue and East New York are at last to be represented in the musical world, thanks to Brother Frank. The threatened summer concerts of Walter in Carnegie Hall are to be taken seriously. The first hot spell will drive gasping to the doors, the most music-loving audience in the world.

THIS was in a Philadelphia paper:

"When Marcella Sembrich, the operatic prima donna, starts for her home, in Dresden, next month, she will take with her as tangible evidence of the public's recognition of her art a sum approximated at \$95,000. This little fortune will represent her earnings during the six months of her professional activity in the now ending season. All told, she will have appeared on the stage—opera and concert—more than seventy times during the season here. There is little rest ahead for Mme. Sembrich. She has engagements in St. Petersburg, Berlin and Vienna, and is to return here in December. It is safe to estimate her European profits will bring the year's total past the one hundred thousand dollar mark."

Yes, \$95,000 made here and \$5,000 made in Europe. That gauges most accurately the difference between the sensible European music lover and the foolish American music lover. Of course Sembrich will return next season—why not?

THE *Evening Post* of last Saturday printed this: "Professor Jadassohn of the Leipzig Conservatory has written a book (English by Le Roy Campbell) entitled 'A Practical Course in Ear Training,' in which he states that early in his career as a teacher of the piano he found that only a few of his pupils were able to distinguish even the simplest intervals by the ear alone. This led him to institute a course of ear training to which he allotted a few minutes of every lesson. To his surprise and gratification he found that in exercising the ear in relative pitch many gained absolute pitch. He differs from most authorities in declaring that absolute pitch is not only a gift of nature, but that it can

be acquired by any one, and that with no undue amount of effort. In his opinion, if a student possesses relative pitch to a certain degree—if he can distinguish a unison from an interval, a major chord from a minor chord, and can sing two or three diatonic tones after having heard them—systematic daily practice is the only requisite."

The ear training is something THE MUSICAL COURIER has always advocated. The much vaunted and usually useless absolute pitch can be acquired by careful study.

ANOTHER writer in the same journal considers the question of music in pathological work. Why not? We know of many cases of nervous break-downs that have been cured by absolute avoidance of music. The reverse treatment should also prove efficacious. "In nervous diseases," said a well-known physician, "treatment by music has been recognized for a long time as really effective. French psychologists, including Louret, who has employed it in treating the insane, and Ribot, a professor in the College of France, have settled the point by specific experiments. The Greeks were not ignorant of the effect of music in stimulating the muscles. At bottom it is the same motive that is supposed to justify bands of music in armies."

"After all, music is only rhythm, air vibrations, that act upon the muscles as any other force does. Gretry, one of the extremists in advocating the James Lang theory, has gone so far as to declare that the pulse action is affected by the changing rhythm of music. The adoption of this expedient in the New York State hospitals for the insane is only a development of the present plan and method of scientific investigation in the state institutions, and especially in the Pathological Institute."

THE *London Chronicle* contained the following note about the late Archibald Forbes as a music critic:

"Released from barrack life he came to London and became a casual wage-earner in and around Fleet street. Among other things, though so absolutely ignorant of music as to be unable to whistle a tune, he was employed as a kind of musical critic on *The Morning Advertiser*—a paper then run by another 'Morayshire loon,' James Grant. But one day Forbes was found out, and at once relieved from his critical functions. Sent to Bond street to pronounce upon the merits of a performer on the pedal piano, the ex-soldier could only regard the artist from the gymnastic point of view and eulogized him merely as an acrobat. But while thus perceiving Forbes to be absolutely ignorant of the musical art, his countryman Grant made the discovery that his discarded contributor was a brilliant adept at the art military."

The story just about fits the average English music critic.

### THE OPTIC ORGAN.

VISITORS to the Paris Exposition who may have the courage to behold and the good fortune to survive the golden image that the State of Nebraska, or Dakota or Colorado has put up for foreigners to wonder at (it represents either Maude Adams or Yvette Guilbert) will find in the Optic Hall the Optic organ. Just as M. de Esseintes constructed a drink organ, ranging from Plymouth gin to Crème de Menthe, the Optic organ will have a scale from the lowest red to the highest violet. It will, it is hoped, give scientific demonstrations of the much discussed relations between color and sound.

THE MUSICAL COURIER has already mentioned the various speculations regarding the waves that produce sound and those that produce color, and it may be assumed that there is some foundation for



associating certain tones with certain hues. It may be premised that there is no question here of "ton-farbe" or timbre, that is, the property of different instruments to give a different character to the same tone, but only the assumption that notes of different height will create different sensations of color. The method of working the optic organ is said to be as follows: The prismatic colors of the spectrum when painted on a disk, which is made to revolve rapidly, seem to the spectator to blend into a more or less bright gray. In such a disk the normal eye cannot detect whether one of the series of colors is disproportionately stronger or no, cannot see, let us say, that there is a preponderance of red. But, say the inventors of the Optic organ, if a high note is sounded, the red becomes visible, the color is rendered conspicuous by the sound, and the object of the organ is to give demonstration that the same relations exist between other colors and other notes. The striking of the various keys in the manual will bring out the various tints in the whole gamut of color.

May we be there to see!

### BERLIOZ AND WAGNER.

AFTER a concert given by Wagner in Paris in January, 1860, Berlioz, then the music critic of the *Journal des Debats*, wrote an article in his usual savage style on the "Music of the Future," in which he cried aloud.

"I raise my hand and swear, non credo." In May Berlioz contributed a notice of "Fidelio" to the same paper, and about this Wagner wrote to Liszt: "I have to-day read Berlioz's feuilleton on 'Fidelio.' I have never met him since my concert. Before I used to invite and visit him—he did not bother himself about me. He had made me very sad. I was not angry with him. Only I ask myself if the dear God would not have done better to leave women out of his creation. They are monstrously seldom of any use; as a rule they only injure us without at the end getting anything out of it themselves. In the case of Berlioz I have once more been able to study, with anatomical precision, how an evil woman can ruin, to her heart's delight, and bring down to ridicule a wholly brilliant man. What satisfaction can such a poor fellow find in this? Perhaps the sad one of having displayed with such éclat the worst side of his nature."

The "evil woman" who excited Wagner's wrath was Henriette Smithson, the Irish actress, who Berlioz married when he was about thirty years old, after his return from Italy, where he made the acquaintance of Liszt. Like other men not musical geniuses, Berlioz had to hustle to support himself and his wife, and like other men who are—dare it be said?—not musical geniuses, began to scribble for the papers. Being unfortunately a musical genius, Berlioz found writing musical criticisms at a few francs a column an exasperating business, and his temper suffered, and sometimes got the better of him. He could not, like Richard, borrow right and left, from man and woman, from king and artist. In many cases he was unjustly accused, and acquired the reputation of being a regular flogger and flayer. Hence when a scorching notice of Herold's "Pre aux Clercs" appeared in the journal with which he was known to be connected, everybody put it down to Berlioz, although it was not signed. Not till after his death did the real culprit confess. He wrote: "It was not Berlioz, it was another, an ignorant young man who in those days doubted of nothing, that abused Herold's masterpiece. He will repent of it all his life. This ignoramus, I am ashamed to say, was Jules Janin." The grand Jules, who is best known to posterity by his description of the lobster as the "cardinal of the seas," always passed for a good-natured fellow, as good tempered as poor Berlioz was bad tempered. "But," as Saint-Saëns tells in his lately published memoirs,

"Janin was fat and Berlioz thin." Such effect has adipose tissue on the reputation of critics and others.

But to return to Wagner. After reading the article on "Fidelio" he wrote to Berlioz "in horrible French gibberish" and sure that he would be "colossally misunderstood," a letter as follows:

"Dear Master—I have read your article on 'Fidelio.' Thank you for it a thousand times. It is for me a very peculiar pleasure to hear this clear and noble expression of a soul and of an intelligence, which understands so perfectly and penetrates the deepest secret of another hero of art. There are moments when I feel greater joy in meeting such an appreciation than over the work appreciated itself, for it demonstrates unfeignedly that an unbroken chain of intimate relationship unites great spirits to each other, who—only by this bond—never run the risk of remaining understood. If I express myself wrongly I hope that you will not understand me wrongly."

Wagner then in his letter to Liszt continues, "It filled me with genuine warmth to dispatch these lines to the unhappy man. Yet Berlioz's article on 'Fidelio' proved to me clearly how lonely the unhappy one stands, and that sorely and deeply he feels that the world can only revolt against his irritability, while it is this and the influences that surround him that lead him into wondrous errors, and can so alienate himself from himself that he unwittingly fights against himself. But it is just through this queer phenomenon that I learned that only the highly gifted can find in the highly gifted an appreciating friend, and this led me to the conviction that, at the present, only we three fellows really belong to each other because we are alike. You—He and I! But this must not under any circumstances be told him, he would strike out if he heard. Poor devil, such a tormented god!"

In fact Wagner had a passionate admiration for the genius of Berlioz, and a striking proof of it is the sketch of an article he wrote in 1840 or 1841, during one of his sojourns in France. "If I were Beethoven I would say 'If I were not Beethoven and were a Frenchman, I would be Berlioz.' Shall I say so in the hope of being more lucky? I do not know for certain, but I will say it all the same. In Berlioz flames the youth of a great man. His sympathies are the battles and victories of Bonaparte in Italy—he has just been made consul—he is about to become emperor—he will conquer Germany and the world. But will they send him to St. Helena? I know not—I know right well that in this case he would be brought back in triumph. Berlioz is a great general. Just as I cannot figure to myself the victories of Bonaparte without clearly representing before my eyes the image of the hero and placing him at the head of the vast mêlée, hurling through the mass a thousand guiding flashing thoughts that direct it—so I cannot imagine a symphony of Berlioz without seeing him at the head of the executants. These gigantic creations, children of the juvenile tempests of an overflowing genius, will continue to live till one day grateful France shall have erected a proud marble on the tomb of their author. But only tradition will be able to give them in the eyes of posterity the significance that they had for his contemporaries under the personal direction of the heroic germs. The father must transmit the memory to the son, and the son to the grandson, otherwise it may perhaps happen that no credence will be given to these astonishing realities and that they will be taken for stories from the Arabian Nights."

The article stops here, and for some unknown reason was never published. The article is autograph, and of indisputable authenticity. M. Alfred Bovet, the possessor, has hitherto refused to have it published, but at the request of F. Mottl placed a copy at the disposal of M. Georges de Massongues, who published the text and the translation in a very brilliant essay that appears in the *Revue d'Art Dramatique*.

### JUMBOISM AGAIN.

WHAT Henry T. Finck so happily calls "Musical Jumboism," again threatens New York. The "American Institute of Music," with its vast and torrential choruses, is actually become the shibboleth of many individuals, most of them unmusical. What the *Tribune* last Sunday editorially calls "a vast scheme," is nothing but one for the material advancement of Frank Damrosch and his cohorts. At least his brother Walter aimed high and did not attempt the Salvation Army "racket" in music. We know England and the desperately low estate of its music. This is because of those hideous monster choruses, hideous noise-producing Handel festivals. Oh! the horror of them! All art life is stifled; even though it gives the "submerged tenth" a chance to exercise its lungs, and also sells old copies of Handel's "Samson" for "artistic" music publishers.

This sort of thing is a musical abomination. All festivals are, for they delete eleven months of the year the musical life of any town. Luckily New York is too large, too cultivated, to stand such monstrous music making; but the "monster" has been incorporated, and Hester and Houston streets threaten to make culture "hum" in the very abode of the musically aristocratic. We protest against festival choruses being considered as a musical factor; whether they sing Handel or Damrosch, they are on the same depressing and inartistic level as the Sängersfest—beer and noise. Handel made inartistic music by the yard for an inartistic nation. It was his market and for it he slaughtered his pigs.

Incidentally he almost slaughtered the only great composer England ever produced—Purcell. What Wagner so frantically fought for—individualism in music—is precisely what these master choruses kill. You may accurately estimate the musical calibre of a nation by the size of its choruses. A monster chorus spells decay of taste, and with the exception of out of town festivals, sporadic affairs, America has been spared this infliction. Now, in the very stronghold of music, this man Damrosch attempts to foist upon the community a horrible thunder machine. We have not the slightest objection to these good, far-away people opening their throats in Cooper Union or in summer parks, but in the name of Bach, Beethoven and Wagner spare us incorporated cacophony.

The *Tribune* editorial in question—presumably written by its music reviewer—sounds the first note of alarm. Consider these quotations, which voice most succinctly our fears:

"What seems to be advanced as the central idea of it all is, we think, an unfortunate one. Why one great building with a monstrous hall? Why accommodate an audience of eight thousand people? Why make permanent arrangements for a chorus of thirty-two hundred or any other great throng? If anything is well established, it is that high and valuable musical results are impossible on so vast a scale. The elementary facts of acoustics are enough to make that certain; and it only needs the memory of various "monster" occasions, Handel Festivals, Peace Jubilees, Sängersfests, to confirm the deduction. People may be impressed with the figures of such occasions, and they may be moved by the volume and sonority of a great chorus and a great orchestra in a vast space. But all the finer things in music are lost in such surroundings; all that gives great choral and orchestral music its character and quality is thrown overboard.

"If the People's Choral Union and its subsidiary choirs shall feel the need of a "monster" concert once a year, or at some other long interval, to impress their friends and admirers with their growth and power—or, not to put too fine a point upon it, to advertise themselves—there are the vast and vacuous reaches of the Madison Square Garden now at their disposal. But we hope they will spare us the development of the "monster" idea and will avoid the

dangers of endowed "institutionalism" as they appear in various other forms of co-operative activity. Most of all, we hope they will not enter unadvisedly upon a scheme too great to be carried through, only to find themselves hampered and embarrassed and in an undignified position before the public in their efforts to raise money."

### Mlle. Kikina.

Professeur de Chant, 100 Av. de Villiers, Paris.

PARIS, April 3, 1900.

**I**N addition to her excellent resources of talent, training and superb voice, Mlle. Kikina possesses progress, initiative and a strong sense of responsibility as to her duties to her pupils.

She realizes that frequent public performance gives to young people independence, nerve control, "sureness" of action, and a certain finish which studio work must have. Such exposition is of students' work, not that of artists. This is understood.

She also knows that a public knowledge of her own ability as artist and as professor inspires confidence both of pupils and parents. A ripe artist, musician, vocalist, one of the accomplished products of the grand Marchesi School, there is no presumption on her part in thus placing herself before the public. On the contrary, a professor owes this in a sense to those desiring her services. When properly prepared, as she ought to be, there is nothing to fear, and no danger of misunderstanding.

In addition Kikina has scores of admiring friends, people sure of her talent and who have much pleasure in hearing her sing.

These last have induced Mlle. Kikina to commence a series of concerts in the above order by a charming concert and interesting program, in which the agreeable and talented professor will take prominent part.

This treat will occur on or about April 10.

It will take place in an exquisite hall, reserved generally for elegant private affairs, and combining all the qualities of appearance, location, acoustic and accommodation necessary for concert work.

It is situated in the very centre of the city, a few steps from the Opéra, the Trinité or the Madeleine. The street is a retired "surprise" in the knot of streets included in these three popular quarters.

Its name is "Charras"—Rue Charras, and the coquettish salle bears the same name—Salle Charras, 4 Rue Charras.

The program promises to be interesting.

In the first number Mlle. Kikina will be heard in a Mozart selection, and in company of the favorite violinist M. Max Bild.

In the second, alone, in "Stabat Mater" of Pergolesi, and "Wilt du dein Herz mir schenken," by Bach.

In the fourth in songs by Brahms, Schubert and Schumann. Again in the sixth in Russian songs by Glinka and Rimsky Korsakoff, and again as finale in popular French arias and ballads, with violin and piano accompaniment.

It is to be hoped that the singer will be in good voice and spirit, when a real treat will be offered the public.

M. Charles Foerster, the accomplished violinist, will add to the concert by playing a Prelude and Polonaise of Chopin and a Liszt Rhapsody.

### Hambourg Kept Busy.

**N**OW that Mark Hambourg has started on his extended Pacific Coast tour, Manager Thrane has been kept busy answering inquiries as to when the young Russian can be had for return dates in the East. He is wanted everywhere, from Boston to Tampa and New Orleans; from New York to Denver. It is deplorable that this wonderful young man cannot travel as fast as his hands, but even were this possible it is not likely he could fill all the engagements that would be his.

The following is a list of Hambourg's "return dates":

Boston—November 3, 4, 20; December 2, 12; January 29.  
Philadelphia—November 6, 11; January 13, 19.  
Baltimore—November 7; December 15; February 23.  
New York—November 8, 19, 22, 23, 25, 26; December 8, 9, 17, 19; January 18, 25, 30, 31; February 26; May 29.  
Brooklyn—November 10; January 16.  
Milwaukee—November 13; March 5.  
Buffalo—November 17; March 30.  
Cincinnati—November 20; February 15; March 14.  
Washington—December 14; February 27.  
Chicago—December 22, 23; January 1; March 3.  
Cleveland—March 20; May 22.  
Toronto—February 9; March 26.  
Pittsburg—January 5, 6.

This makes the surprising total of fifty-one engagements in thirteen of the largest cities in America, or an average of four concerts per city. Besides these Mr. Thrane has booked over thirty-five engagements in other cities.



From "Paola and Francesca."

"What can we fear, we two?"

O God, Thou seest us, Thy creatures, bound  
Together by that law which holds the stars  
In palpitating cosmic passion bright;  
By which the very sun enthralled the earth,  
And all the waves of the world faint to the moon.  
Even by such attraction we two rush  
Together through the everlasting years.  
Us, then, whose only pain can be to part,  
How wilt Thou punish? For what ecstasy  
Together to be blown about the globe?  
What rapture in perpetual fire to burn.  
Together!—where we are is endless fire.  
There centuries shall in a moment pass,  
And all the cycles in one hour elapse!  
Still, still together, even when faints Thy sun,  
And past our souls Thy stars like ashes fall,  
How wilt Thou punish us who cannot part?"

—Stephen Phillips.

**D**URING 1877-78 Tschaikowsky visited Clarendo, Italy, and Vienna, and was busy upon his opera and a symphony already begun; though terribly depressed, he composed a Russian Liturgy of St. John Chrysostom for four voices, a fourth Symphony in F minor, many small piano and violin pieces and songs.

In the spring of 1878 he returned to Russia, and resumed his duties at the Moscow Conservatoire at the beginning of August. He remained there a short time, and then severed himself for ever from professional duties, which had become distasteful and were no longer necessary, in order to devote himself entirely to the more congenial task of composition. He soon left for Paris, a city sufficiently large for him to be able to isolate himself without attracting public notice.

At the first public performance of "Eugène Onéguine" in Moscow, in 1879, many friends came from St. Petersburg, and in some of the boxes people stood fifteen deep; yet it cannot be said that the opera was a real success. The audience was chiefly composed of amateurs, who, while quite capable of criticising the divergence of the libretto from Poushkin's poem, were not thorough enough musicians to appreciate the music. The opera was put on the stage of the Imperial Theatre in 1880.

From 1879 Kashkine saw little of Tschaikowsky, and they only corresponded on urgent topics. Tschaikowsky wrote "The Maid of Orleans" while abroad, chiefly at Clarendo, during the winter months of 1879-80. His last great works performed by Nicolas Rubinstein were the first Suite for orchestra (op. 43), the Italian Caprice (op. 45), also for orchestra, and a long Sonata for piano in G (op. 37). On playing the latter to the composer, Rubinstein subsequently remarked that he had diverged from some of the directions as to the time and expression; to which Tschaikowsky replied with conviction: "Play it your own way, my dear fellow—it is certainly better than mine—besides, what do I know of such matters?"

Such confidences as this he bestowed only upon Nicolas Rubinstein and Hans von Bülow. On March 11, 1881, Nicolas Rubinstein died in Paris. Tschaikowsky was then abroad, and both he and Anton Rubinstein arrived too late. Tschaikowsky devoted nearly the whole of the year 1881 to a Trio for piano, violin and violoncello, in A minor, dedicated "to the memory of a great artist," and dated

Rome, January, 1882; it is a worthy memorial to artist and friend, colossal both in design and execution. During 1882-83 he composed the opera "Mazeppa," receiving an ovation on its production, and yet it was no real success. In 1884 he wrote his third orchestral suite, "Grankino" (op. 55).

Tschaikowsky was living at the village of Maidanov in 1885, where his intimate Conservatoire friends visited him. Kashkine's tastes were so similar to his own that he was no unwelcome guest. From Maidanov, Tschaikowsky removed to Frohlovsk, and invited several members of the Conservatoire to stay with him there in order to hear his just completed opera, "The Queen of Spades," the rough draft of which had been written at Florence in six weeks. Here he also composed, in 1891, a string sextet, "The Souvenir de Florence."

\* \* \*

Tschaikowsky aged much in appearance as he neared his fifties; his scant hairs grew quite white, and his face lined. The works of other composers interested him much—can this be said of many composers?—he long carried about with him the score of Rimski Karsakow's Spanish Caprice. Once this composition was to be performed at a concert, when it suddenly occurred to the conductor that there was no one to play the castanets. Tschaikowsky forthwith volunteered his services. "Well, look here, Piotr Iliyitch," said the conductor, "don't you count the bars wrongly and come in at the wrong place." "Surely you don't take me for such an ass as not to be able to come in at the proper time with the score in my hand?" said Tschaikowsky with displeasure. Yet he did so, being nervous, to the intense delight of the band.

\* \* \*

About four years before his death Tschaikowsky tried spending a winter in Moscow; but being unable to stand the constant interruptions of a town life, he left for Italy. During the later years of his life he did not care to remain abroad for long, and though he had contemplated settling in Paris with a friend, he changed his mind after three days sojourn and returned to country life in Russia. In the spring of 1893 he visited England to receive the degree of Doctor of Music at Cambridge University, and spoke with much feeling of the hospitality he had received in England; he was greatly charmed by the intellect and cultivation of Arrigo Boito, one of his colleagues in honors on that occasion.

\* \* \*

Kashkine went abroad in 1893, and before his return Tschaikowsky had already left for Hamburg, staying there only six days for the performance of his opera, "Iolanthe." During a three days' visit to Moscow, in October, he and Kashkine were present at a dinner, and the same evening Tschaikowsky left for St. Petersburg to conduct his "Pathetic" Symphony, both agreeing to meet at a concert on October 23. It was at this very concert that Kashkine was informed of Tschaikowsky's illness, and on the 25th he heard that his beloved friend had died of cholera. He left the same day for St. Petersburg, only to find the coffin already closed. We all know now why that coffin was closed so soon.

Professor Kashkine, says a writer, J. M., in the London *Musical Times*, can see no connection between the "Pathetic" Symphony and Tschaikowsky's death, for Tschaikowsky was then busy with plans for the future, and without any premeditation of death. He wished to lengthen his days in this world as long as possible, the chief charms of which were to him his own inner life and the enjoyment of outdoor nature—his love of the latter amounting to a passion.

\* \* \*

In England the place of the first performance of the "Pathetic" Symphony has been in question re-



cently. The London *Musical Standard* settled the matter as follows:

To the Editor of the *Musical Standard*:

DEAR SIR—I always understood that Tschai-kowsky's Sixth Symphony was written and performed for the first time by the Russian Musical Society. The Philharmonic Society seem to have a distinct opinion it is not so. How do you account for the repeated attempts of this society to claim the symphony as their own? Is it "business"? It was certainly performed in Russia first.

Yours, &c., JOSEF HOLBROOKE.

[This matter was recently put straight in these columns. The "Pathetic" Symphony was dedicated to Davidoff, at the time of the completion of the score the late president of the Russian Musical Society, and it was first performed by that society. It was not dedicated to, or written for, but it was first performed in London by the Philharmonic Society.—Ed.]

\* \* \*

John Lund, of Buffalo, sent me a postal card that had been directed to "The Hon. Mayor of East Buffalo, à East Buffalo, N. Y." It came from a niece of the late Anton de Kontski, and mentioned the fact that she had some music of his—or was it collar buttons?—to sell. Naturally the card went to Mr. Lund, who is a bigger man than the mayor of East Buffalo.

\* \* \*

Vladimir de Pachmann's criticism of Ernst von Dohnányi—ah! these titled pianists—was curt. "*Er spielt sehr schön, aber er sitzt zu hoch!*" Vladimir must notice the position at the piano, being a true artist in these matters.

\* \* \*

A writer, E. A. B., in the *Academy*, so effectually disposes of those two terrible American Old Men of the Mountain, the authors of "Richard Carvel" and "Janice Meredith" that I make not attempt to emulate him in his laudable slaughter. The title of his thesis is "The Craze for Historical Fiction in America," and he proceeds most scientifically to inquire into the causes that have contributed to the disease.

"These two long novels—they total over a thousand pages—both deal with the period of the American Revolution; they both include the figure of George Washington; and in other respects of tone, color, sentiment and incident they are remarkably alike. The chief thing to be noted of them is their perfect lack of originality; they are not the fruit of any inspiration, but a dish meticulously concocted upon a recipe; and the recipe is by no means a new one. Conceive a musical composer who at this date should capture the ear of the populace by an exact, but lifeless, imitation of Mendelssohn. It is such a feat in literature that these authors have performed. To read their amiable stories is to wonder whether the art of fiction has not stood still for fifty years, whether the discoveries and the struggles of a dozen writers in France, England and America since 1850 are after all in vain."

Of the manufacturer of "Richard Carvel" he remarks: "He is the type of artist who takes the Prix de Rome by dint of sheer mathematical calculation. And withal, there is no breath of imaginative life in him. He could no more avoid being tedious, profoundly and entirely tedious, than he could add a cubit to his stature."

Query: Can the man who bores one be called an artist? I had some hope for the Carvel man after reading "The Celebrity," but as he has gone in for historical *bric-a-brac* and dodges living issues, his case is hopeless.

How well the critic above quoted knows the situation in America; a country where one must dip the pen of pruriency into the milk can of purity! Listen; reflect:

"Another factor is the unique position and influence of young women in the United States. We are told that it is the women who rule the libraries

in England; much more so it is the women who rule the libraries in America. And if you would know what sort of an intellectual creature the American woman is, what a curious mixture of earnest and gay, ardent and frivolous, splendid and absurd, read her especial organ, *The Ladies' Home Journal* of Philadelphia, which is one of the most brilliantly edited papers in the world, and has a circulation of over eight hundred thousand copies a month. Here, in this glowing and piquant miscellany, where religion runs column by column with modes and etiquette, and the most famous English writing authors are elbowed by the Tupper and Friswells of New England, you will discern at large the true nature of C. D. Gibson's girl—the width of her curiosity, the consuming fire of her energy, her strange knowledge and her stranger ignorances, her fineness and crudity, her imperial mien and her simple



TCHAIKOWSKY.

adorations. It is fitting to remark of the American woman that she has a magnificent future. In the meantime she cannot gainsay her *Ladies' Home Journal*, which stands as absolutely irrefutable evidence both for and against her. She is there in its pages, utterly revealed—the woman of the culture clubs, the woman who wistfully admires the profiles of star actors at matinees, the Madonna of the home, the cherisher of aspirations, the desire of men. It is she who reads and propagates 'Richard Carvel' and 'Janice Meredith,' artlessly enjoying the sugar of them, made oblivious of their tedium by her sincere eagerness to 'get instruction' from them, to treat them as 'serious' works—not as 'ordinary novels.'"

\* \* \*

And finally doesn't this anecdote, culled from what contemporay I know not, just give us the mental measure of another "star" fictionist?

A certain young writer, the idol of the caramel contingent of the matinee girls, spent a brief period at Princeton University in early youth, and numerous are the local anecdotes still attaching to his name. Here is one of them. In those simple, unfamous college days the future author struck up an intimacy with an old farmer of the neighborhood, a rough diamond, chiefly remarkable for his hard common sense and a collection of ancestral armor. Many were the simple meals and corn-cob pipes which the two enjoyed together, and much did Ulysses learn from Mentor. But changes come, and then fame, and years passed before the renowned writer returned from his globe-trotting to dine again with his bucolic friend. His unexpected appearance in a dress suit rather stag-

gered the old gentleman. "Oh, I always wear these togs in the evening, doncherknow," was the explanation; "simply the dress of a gentleman, the costume of my ancestors." No reply being possible, none was made. Another invitation, however, for an early date was given so pressingly that refusal was out of the question. On this occasion the host appeared in full suit of armor, with spear in hand. "Don't be afraid, my dear fellow," he said; "I always wear this in the evening now—the costume of my ancestors, you know."

\* \* \*

Let me tell you who is more ineffably foolish than the writers named above; it is the critic, who with single pen attempts to stem the flood of inane fiction. As well seek to prove the superiority of Bach over Gounod to the worshippers of that Golden Calf among French composers. Mediocrity exists in art—it is not really art, but—its simulacrum—as mediocrity prevails among mankind and as mediocrity cooks, washes and pays the gas bills, why leave our stilts to the poets, and revel in the commonplace. It is the only point of view for the sane, beefy man and the anæmic woman; so let us banish star gazing and Chopin from all well regulated households; then surely will no accidents happen.

\* \* \*

My old friend and "accomplice in the eternal mystery," George Moore, of Dublin and the Irish Literary Movement, has shaken the dust of London from his heels and retired to Ireland; but as his new play has not met with approval I fancy that the author of "Evelyn Innes" will return once more to England and—I hope, glory. His fiction is his strong play, not the drama; as the only English-Irishman who can safely drape upon his shoulders the mantles of Flaubert—Zola, I hope for art's sake that George Moore may remain where he belongs. I love the city on the banks of the Liffey, but Dublin is no place for the man who wrote "Mildred Lawson."

Mr. Moore in addition has done a dangerous thing; he has written an article for the April *North American Review*, in which, after smashing a dozen big reputations among British novelists, he swoops suddenly upon the woman-writer. The human being who risks this has far more courage than General Kitchener. Does Mr. Moore know of the existence of Alice Stone Blackwell? Has Mr. Moore any conception what it means to stir the wrath of Georgianna Gump Gargle? Or—tremble British author!—will Mr. Moore risk a verbal combat with Mrs. Carrie Catt? O! ominous name for a rash male! O! hie thee hence, George of the Manet, moth-eaten whiskers, else the goblins of female suffrage will get you!

\* \* \*

Says George Moore: "I will hazard a few remarks, for in æsthetics there are few points more interesting to ponder than woman's inferiority to man. The average woman seems so much more intelligent than the average man. Her appreciations of a book, a picture, a symphony, are more interesting than his. The woman is at least alert and sympathetic, the man is stolidly indifferent. It is quite true that in the ordinary intercourse of life it is difficult to perceive man's superiority. It is not until the hand is laid to the work that it manifests itself. Only in the art of acting, and perhaps in that of singing, is woman the equal of man. Her poetry is as inferior to Shakespeare's or Shelley's, as her music is to Beethoven, and it is as impossible to think of her writing "The Human Comedy" as it is to think of her painting Michael Angelo's "Last Judgment" or carving the Statue of Victory in the Louvre. Women have written charming poems and painted some charming pictures, but none except perhaps Miss Austin has achieved an artistic personality." \* \* \* It has been said that woman is inferior to man because man has oppressed her

in the past; that now she is free and educated she will show that she is his equal in intelligence. Educated! Again the cloud, the illusion, the "Wild Duck," anything rather than courageous thought. The reason of man's oppression of woman in the past could only be because she was his natural inferior, and what has existed for a hundred thousand years will not be altered by any system of education, however carefully devised."

"It would be as vain to seek a symbolic novel among woman as to seek a religion." Mr. Moore forgets the female who is hypnotizing thousands with her idiotic composite of mushy Christianity and rotten science—Mary Baker Eddy! "Women occupy in art exactly the same place they do in religion; they worship very prettily the gods that men carve for them. They make very good saints and they carry our ideas very gracefully across their fans." And then our audacious author pitches into Charlotte Brontë, George Eliot and others; but Mr. Moore forgets that on the Continent two women are making history as great artists. They are—Emilia Pardo y Bazan and Mathilde Serao. The latter I have often applauded with a sinking, masculine heart, for if women can turn out such strong work what chance has clumsy man? Even the subtle, the graceful *feministe*, Paul Bourget, acknowledges the power of the Serao woman by writing a preface to the French edition of "Pays de Cocagne," an extraordinary work.

But there is a worse fate in store for George Moore; suppose the new president—don't dare to write presidentess!—Mrs. Carrie Catt, reads his treasonable words! I then conjure him to remain hidden in the very middle of the Neo-Celtic Literary Movement! It is his only safety.

The Macon (Ga.) *News* contained the following astonishing account:

#### A CANDIDATE FOR PRESIDENT.

Mr. Blumenberg, of the Nevada Company, Enters Against Dewey and Miles.

Mr. Blumenberg, the famous 'cellist of the Nevada Company, is the latest candidate for the Presidency. At least so far as Mr. Blumenberg knows he is the latest candidate, and when a *News* reporter called on him this morning the former informed the latter that he would give him a great scoop on the papers of the United States.

"I see from the papers all over the country that you are putting in a new press," says Mr. Blumenberg, "and just to give you a good start I don't mind telling you the very first one that I am a candidate for president."

"That's fine," responded the reporter, "but how did you reach this conclusion, and please tell me what is your platform?"

"Well, your first question is easy enough. You see I am a musician and the leading light in this profession. There's George Dewey, leader of the navy, candidate for President. Nelson Miles, leader of the army, candidate for President. After turning this over in my mind a few times the thought struck me that I, leader of music, ought to announce for President, and following the custom consulted my wife. Well, she, like the others, was of course delighted with the idea; and said it would be the very thing. My friends told me that it would be the very thing, and so I came to the conclusion that it certainly must be the only thing, and so I have decided to announce for the Presidency."

"And about the platform?"

"Well, now, really, I have not thought about that. In fact I don't think it is a question for consideration just at present. The people seem so divided that it is hard to tell which side is the most popular. I might be a gold Democrat and make concessions to the free silverites, or I might be a gold Republican, and make concessions to the silver Democrats. I really don't know where I am on this question. Any old platform will do, since I have pleased the people with my music. They should vote for me whether I know anything about running a government or not. I deserve it, and I shall demand it of the people."

The many friends of *der einzige Ludwig* will be delighted to hear of his entering the field against Dewey and the gang; but the feminine contingent, North, South, West and across the seas, may be

disconcerted to learn that he consulted his wife. The general impression prevails that Louis the 'cellist, has not yet succumbed to the craze to found a new dynasty, though lyric whispers have been heard on the Rialto; *In Spanien, ein tausend und drei*. Allow me to name the tail of the new Presidential ticket—for every ticket has its tail. Louis Blumenberg, president; Enrico di Wolfsohno, vice-president. *Signor Wolfsohno*, unlike most vice-presidents, is very well known, and after the expiration of his official term, there is no danger of his name lapsing into obscurity; does it not appear in *THE MUSICAL COURIER*?

Americans! fellow citizens! musicians! let me propose to you the new ticket—Blumenberg and Wolfsohno—a happy political combination of the ideal and the real!!

The new D minor piano Sonata of Edward MacDowell has no title. It is his third in the form, and after living with it two weeks I feel emboldened to name it the "Scandinavian." Dedicated to Grieg, the work has for legend the "tales of battles won; of Gudrun's love and Sigurd, Siegmund's son." Then we are launched into the very thick of the hates and passions of the Sagas. I wonder if it is being noted that MacDowell is one of the most, if not the most, virile of living composers! Much of his music deals with conflict and his protagonists are very near the soil. His Indians, his knights, warriors and now his rude Northern men and women, with their "rock faces hung with weed"—how they live in his pages. He is Nordish by taste, is attuned to strife and his mind is nuptial to warrings and there is the salt and sea strain in his veins; "he loves not tea drinking in his music, nor the intimate chatter of the polite nor yet them that think as Brahms, with faded, remote gaze and speculative wrinkles upon their foreheads. A battle ax, blood and cries of battle course through this sonata, heroic to the verge of the barbaric. There are traces of Grieg color, but MacDowell is a glorified Grieg; he expands, moves, threatens menacingly and looms largely over Grieg; Grieg, the dainty yodler of the Fjords, the drawing-room Viking!

But—there is one, and it is the "but" of the pianist; this sonata is orchestral, and not walled in, as should be all decent, well bred sonatas, by the conventions of form and piano technics. The figuration is MacDowell's own, his own and Schumann's. He follows not in Chopin's silken ways. If a thing sounds as it is thought; bang! it goes on paper. The pianist's part is to perspire and toil humbly at it. The opening has the spacious breadth and mysterious atmosphere that we find in the porches of Liszt's B minor sonata. But there is no "Invitation to Hissing and Stamping," as Otto Gumprecht wrote of that redoubtable composition. The narrative tone evokes the Ballade mood; there is something being told, something strange and terrible. The march-like theme soon decomposes into broken triplets and with the *Brioso*, the Kelt comes joyously into a view. Kelt or Gaelic, it's all the same, and it makes your heart hum. That definite and academic land called "development" is here not a question of tonalities, of tonic and dominant, but one of swift mood changes. The Skald grows hot with his tale of riot and ruin, of woe and triumph, and the movement closes in major exultation. Sigurd, son of Siegmund, has been in the chase and nears his quarry. We meet Gudrun in the slow movement. It is white as an Arctic morning, mystically white with tremulous maiden longing and sadness. Colored in F, the Gaelic *croon* vibrates in every bar—examine the eleventh; it is the keynote of the mood. A beautiful page of music, sincere, elevated, harmonically and melodically individual, and with a climax like the trump of doom. The appearance of the feminine theme augmented conveys a most intense impression. The movement ends in D minor. The third is fiery, yet has food for the greedy fingers of the pianist. Its strongly

carved, yet plastic, rhythmical opening, its climax upon climax, its *human* figuration, the consciousness of being up and doing even though it be red murder, are all very exhilarating. In the *Semplice*, the lyric pleading of the second movement appears in exotic hues, but it is soon thrust aside, melts into a march-like episode and once more we are in full cry. A dirge signals the sorrow and death of the beloved betrayed one, and this moving tableau, with its runic tones and fervid combatings, ends in sorrowful gloom. If the first movement is narrative—and I imagine that it is—the second lyric ecstasy, the third surely signifies most determined action. Edward MacDowell is a warrior, a man who loves the clash and clamor of battles. He was born under the sign of the planet Mars, and so to the North he has gone for the inspiration of this Scandinavian sonata—an epic of rainbow and thunder.

Yet I would not have you interpret so grossly this work, which seems to me to crystallize much of MacDowell. There is power, fancy, better still—imagination, and so touched is it to emotional issues that a mere weighing in the conventional critical scales of its material bulk would register naught but the accustomed excellences of workmanship, plus a certain condensation of ideas, a stripping and casting forth of all that hints at redundancy. A good naked body, stark and strong, and beyond that—there is soul in plenty for you—soul and its meaning, music.

If Edmund Neupert, the pianist, had lived he would have developed into a composer with strong Nordish traits. His studies show this. A hand he certainly had in the cadenza of the Grieg concerto—now, alas! a conservatory commencement piece, like the Mendelssohn and Hiller concertos. Neupert possessed a large tone, larger even than Rubinstein's. Everything about the man was large; he suggested a mountain side in Norway, and his big, luminous, liquid eyes—eyes like Flaubert's—called forth the following *mot* from Madame Alice Garigue Mott—no pun intended:

"Neupert's eyes," she said, "remind me so much of a lake that we think of building a summer house in them—the bathing would be so beautiful!"

Here is the brief but instructive passing political history of Admiral Dewey. *The Sun* will please copy:

1898. Dewey Did!  
1899. Dewey Deed!!  
1900. Dewey Done!!!

#### Adolf Glose to Re-enter His Former Field.

ADOLF GLOSE will retire from the position as organist and re-enter his former field as pianist, accompanist and musical director. He accompanied for Brema and Marteau in their recent recitals at Troy, Buffalo, Philadelphia and Baltimore.

● **Steinert Coupon.** ●

**REMINISCENCES**

—OF—

**MORRIS STEINERT.**

(FULLY ILLUSTRATED.)

Published by G. P. PUTNAM'S SONS, New York.

(PRICE \$2.00.)

A MOST REMARKABLE BOOK  
OF INTEREST TO EVERY MUSICAL PERSON.

Send \$1.85, together with this Coupon, to the Publishers,  
or to THE MUSICAL COURIER, St. James Building,  
New York, and the book will be mailed  
to you, postpaid.



## MUSIC IN

## BROOKLYN.



NE of the interesting events of the waning musical season, in Brooklyn, was the ladies' meeting of the Brooklyn Tonkünstler Verein, held Tuesday evening, April 10, at the residence of the president, Carl Fiqué, 128 De Kalb avenue. The program presented was unusually excellent. Henry Schradieck and Alexander Rihm played the Rheinberger Sonata, op. 77, for violin and piano.

Louis V. Saar, the conductor and composer, came over from Manhattan and played the piano accompaniments for two of his charming songs for soprano, "Airy, Fairy Lillian" and "Hark, Hark, Pretty Lark!" Both songs were delightfully sung by Mrs. Alexander Rihm, a local singer, with a rich and sympathetic voice. Mr. Schradieck enhanced the charm of the songs with a violin obligato to each, played in his best style. The guests received the songs with marked cordiality, and in response to prolonged applause the first one was repeated.

A serious work, the Grieg piano Concerto in A minor, was played by the host, Mr. Fiqué, and the orchestral accompaniment on a second piano, by Mrs. Fiqué, proved one of the best things of the evening. Criticism should not, however, enter into the programs heard at the social meetings of the Verein. While the interpretation of good music is an object, it is not the whole purpose of these pleasant fortnightly gatherings.

The musical program for Tuesday evening closed with two vocal numbers contributed by a member, Adolph Goldmark, a brother of Carl Goldmark and uncle of Rubin Goldmark. Although not a professional singer, Mr. Goldmark possesses a bass voice of good quality and the "Goldmark" musical temperament. His interpretation of the Schumann "Romanza" was particularly pleasing to the Germans present. His second number was "Honor and Arms," from Handel's "Samson," and this Mr. Goldmark gave with vigor.

Among the members and guests present were Madame Evans Von Klenner, Miss Harriette Densmore, of Reed City, Mich.; Mrs. Louis V. Saar, Mrs. Adolph Goldmark, Miss Goldmark, Mr. and Mrs. Heinrich Klingensfeld, August Walther and Col. and Mrs. Henry T. Chapman. After the music the guests and members adjourned to the dining room for refreshments and the social reunion which is the feature of "ladies'" night.

Arthur Whiting, the Boston pianist, demonstrated his creative ability at the closing chamber music concert by the Brooklyn Institute last Thursday evening. Besides playing compositions by Brahms and Schumann with the Kneisels, Mr. Whiting delighted his admirers with his "Modern Suite," which includes a prelude and three movements. The "Romance" and "Melodie" are gems of purest ray, which the composer-pianist need not hesitate to play anywhere. The refinement of Mr. Whiting's style is in itself a point, and this, with his finish as a performer, leaves very little more to be said. He is one of the best ensemble pianists Brooklyn has heard this season.

Miss Elsie Ray Eddy will be the soloist at the last concert of the Chaminade Club at the Pouch Mansion Tuesday, April 24.

Last Monday evening Hugo Troetschel gave his closing free organ recital of the season at the German Evangelical Church, on Schermerhorn street. The soloists were Mrs. M. J. Scherhey, contralto; Joseph Zoellner, violinist;

Julius Schenck, baritone, and Miss Mimi Luetge, pianist. The entire program was made up of Wagner compositions.

The "Alter Ego" Club gave a concert at the Lee Avenue Congregational Church last Monday evening in co-operation with the Brooklyn Institute.

Dr. Henry G. Hanchett opened his fourth course of analytical piano recitals at Adelphi College on Monday afternoon. Schubert and MacDowell compositions were played and explained and contrasted in Dr. Hanchett's scholarly style. The Hanchett recitals are given under the joint auspices of Adelphi College and the Brooklyn Institute. Last evening (Tuesday), Dr. Hanchett directed the second of four popular concerts in the Assembly Hall of Adelphi College.

Antoinette Trebelli was the soloist of the Easter concert last night (Tuesday) of the Brooklyn Apollo Club. A review of the concert will be published in next week's MUSICAL COURIER.

## Boston Music Notes.

BOSTON, April 14, 1900.

Edith MacGregor, who has made such improvement under the tuition of Mme. Gertrude Franklin, is singing with the Howe-Lavin Company, which has been giving concerts through the western and northern part of Massachusetts. Miss MacGregor has a beautiful contralto voice, and the Keene, N. H., *Evening Sentinel* had the following to say about her singing:

"Miss MacGregor, the contralto of the quartet, gave as her first solo selection an aria from 'Samson and Dalila.' She has a rich contralto voice of quite low register, and sings with much expressiveness and pathos. A quality of her voice which was noticeable last evening was its remarkable similarity in tone and quality with the voice of Miss Howe where the two meet in the scale, the one taking up the falling or rising notes of the other and continuing them like a perfect musical instrument. Miss MacGregor was called out again on the conclusion of the aria and gave another pleasing selection. Edith MacGregor's personations of Siebel and Martha were very admirable, the contrast in voice and type of beauty with the prima donna being very pleasing. Her acting was characterized by spirit, and the assumption of a natural insouciance which well complemented the artless innocence of Miss Howe's Marguerite."

Miss Sally Turner, who, while in Boston, was also a pupil of Mme. Franklin, sang at Springfield late in March, and the *Springfield Republican*, in its review of the concert, which was given by the Atlanta Club at the residence of Mrs. F. E. Regal, said:

The principal feature was the first appearance before a Springfield audience of Miss Sally Turner, of New York, a young soprano with a voice of beautiful quality, which shows the effects of careful and admirable training. The tones have something of that thrilling, concentrated sweetness heard in a fine old violin more frequently than in the human voice, and there is a refreshing freedom from the vocal sins of tremolo, "scooping," &c., which are so fashionably prevalent. Specially delightful was the interpretation of Liszt's superb and poetic song "Die Lorelei," which one would be glad to hear her sing again, and in a large hall. The romantic quality of her voice suits this admirably. Her other selections were "A Northern Legend," by P. A. Schneck; "Norwegian Songs," by Loge, and "A Une Fiancée," by G. Ferrari.

Caroline Gardner Clarke's engagements for April include a concert in New Bedford on the 16th, when "A Persian Garden" is to be sung; 17th, Concord, N. H.; 23d, Albany; 24th, Schenectady, N. Y. On May 1 Mme. Clarke will sing at the Tuileries in "Persian Garden," Rochester, N. Y., on the 11th, and Syracuse on the 16th.

Heinrich Schuecker was soloist at the concert given by Miss Maude Blanche Snow in Brockton last Tuesday.

Anna Miller Wood has issued invitations to a recital to be given by her pupils, Miss Ethel Reed, Miss Carolyn

Boyan and Miss Cornelia Little, at 11 o'clock on Saturday morning, April 21, at Chickering Hall.

The following pupils of the Faellen Pianoforte School took part in a recital in Steinert Hall, Saturday afternoon, April 14, before a large audience: Hazel Coyle, Etta Markel, Henry Donahue, Elizabeth Imbescheid, Ida Hermann, Norman Dillingham, Elizabeth Pfaff, Edith Jones, Leon Smith, Ruth Leavitt, Miss Ever Leach, Miss M. Gertrude Fletcher, Miss Marion S. Rich, Miss Ina Bel Edgerton and Miss Minna Gallagher. The recital was a characteristic one, showing the work of the school in all grades. The next recital will take place Tuesday evening, May 1, at 8 o'clock.

J. Melville's Horner's concert on Tuesday evening was in every way a success. The following notices from leading critics of this city are given to show their estimation of this young baritone's singing:

Mr. Horner sang with marked appreciation of the meaning and purpose of poet as well as musician. He distinguished nicely between the lyrical and the dramatic; he steered clear of extravagance, and, with a voice that is not naturally sensuous, he often moved by his sincerity and authority.—Philip Hale in the Journal.

Mr. Horner was in excellent voice, and gave the cycle all the power and all the effect that it demanded. \* \* \* Yet one could not find Somervell's setting of "Maud" an intensification of the poet's verses. In this case the music was lifted into prominence by the glory of the poetry, and even Mr. Horner's expressive singing could not cause the composition to seem inspired. \* \* \* Mr. Horner's singing deserves hearty commendation; he entered into the spirit of his songs with artistic abandon, and his voice was of most agreeable quality.—Louis C. Elson, in the Advertiser.

Mr. Horner is an interesting singer. He has a baritone voice of large volume, moderate range and good quality. \* \* \* His intonation was true and his phrasing remarkably good.

Mr. Horner sings with simplicity, grace and a considerable degree of warmth; freely, yet rhythmically, with a good understanding of rhetorical emphasis, and with a subtle variation of tone color. Although by no means without temperament, he was, perhaps, most successful in tender songs, like Cornelius' beautiful "Angedenken" and Ethelbert Nevin's "At Twilight." \* \* \* He made the impression of being a musical man with a good voice, who has enjoyed much excellent musical training and some excellent technical training. He is a singer whom one would be much interested to hear again.—Boston Transcript.

For its sixth concert the Exeter, N. H., Choral Union gave Haydn's oratorio, "The Creation," on the 11th. The soloists were all from Boston—Miss S. Marcia Craft, George R. C. Dean and Frederick L. Martin.

Monday evening occurred the pupils' musical rehearsal at Lasell Seminary, Auburndale, the second of the school year. The program was rendered with skill and spirit. The students are doing good work in the music department of this school, of which Miss Priscilla White has charge of the vocal department.

Mme. Madeline Schiller was the guest of Mrs. Lemuel R. Howe, of 524 Commonwealth avenue, during her stay in Boston for her recital.

Weldon Hunt, baritone, is to give a recital at Steinert Hall on Monday afternoon, April 23. He will be assisted by Miss Alice Colt, contralto; Miss Edith Thompson, pianist, and A. Kilburn, accompanist.

The People's Choral Union will give their third annual public performance in Music Hall Sunday evening, the 22d. Sir Michael Costa's oratorio of "Naaman" is the work to be performed. The soloists will be Mrs. Kileski Bradbury, soprano; Miss Pauline Woltman, alto; William H. Rieger, tenor, and Gwilym Miles, bass.

The Swedish Ladies' Chorus, Madame de Berg Lofgren leader, will assist in the Scandinavian concert at Chipman Hall on Friday evening, the 27th.

James W. Hill's 188th recital has just been held at his music rooms, Haverhill, when members of the Beethoven Club rendered the program.

Mrs. Lillian Hanson Gray, of Worcester, will sing Easter Sunday night in New York, at a sacred musical festival to be given by the Syrian Glee Club. Sunday, April 29, Mrs. Gray will sing in Boston at a concert to be given by the Boston Glee Club in Dudley Street Opera House.

Miss Elsa Sherwood is to give a piano recital at the



CHARLES W.

**CLARK**  
BARITONE

Under Exclusive Management  
HANNAH & HAMLIN,  
522-523 Fine Arts Building  
CHICAGO, ILL.

J. FRED

**WOLLE,**

ORGANIST.

Address:  
THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.

Season 1899-1900.

FANNIE  
BLOOMFIELD-**Zeisler**

For Terms and Dates

APPLY TO

ALINE B. STORY

356 La Salle Avenue . . CHICAGO, ILL.

**COLUMBIA**  
STORAGE WAREHOUSES.  
Columbus Ave., 66th to 67th Sts., New York.  
**SILVER VAULTS.**

**HELEN BUCKLEY,**  
SOPRANO.

Western Managers: HANNAH & HAMLIN,  
Fine Arts Building, CHICAGO.  
Eastern Manager: REMINGTON SQUIRE,  
135 East 24th Street, NEW YORK.

**Pupils in Dresden.**

The only teacher of the Leschetizky Method in Dresden; able also to instruct in English, French or German; will receive a limited number of earnest pupils.

ADDRESS—

Piano School for the Leschetizky Method,

Prager Strasse, 251

house of Mrs. Arthur Blake, 450 Washington street, Brookline, Monday, April 16. Miss Sherwood will be assisted by Miss Helen Tufts, violinist.

Pupils of Mrs. A. C. Shephardson Hauck gave a violin recital in the Eloise, Providence, R. I., last Saturday.

F. W. Wodell announces a concert in Pierce Hall on Tuesday, May 1. Liza Lehmann's "In a Persian Garden" will form the program, in the performance of which Mr. Wodell will be assisted by his pupil, Miss May L. Stringer, contralto; by Miss Laura F. Eaton, Louis E. Black and Miss Suza Doane.

A pupils' recital was given at the Daudelin School of Music, 7 Park square, this afternoon.

John C. Manning will receive pupils during the summer season at his studio in Steinert Building.

Sullivan A. Sargent, with the assistance of Mrs. Sargent and Miss Jessie Davis, pianist, will give a song recital in the Chestnut Hill Club house Wednesday evening.

#### Mr. Tandy's Vocal Recital.

ANOTHER interesting vocal recital was given in the Conservatory Music Hall, Toronto, on Monday evening, March 26, by Rechab Tandy, assisted by several of his advanced pupils. The program was made up of solos, duets and trios, and as those who took part are all singers of some experience gained in the leading Canadian church choirs and elsewhere, the work on this occasion was particularly acceptable. Miss Carrie Davidson, who is a possessor of a rich contralto voice, sang very effectively "A Summer Night," by Thomas, and "Abide With Me," by Liddell. Miss Wheeler sang with good taste and artistic use of her voice the solo "My All," by Bohm, and also assisted in the duets and trios with Mr. Coulthard and Mr. Tandy. Miss Alicia Hobson sang effectively Somerset's "Hush Me, O Sorrow," which was followed by Allitsen's "The Lord Is My Light," sung by Miss Maude Bryce, and accompanied on the organ by Miss Edith C. Miller. Mr. Coulthard's musical baritone voice was heard to advantage in the "Windmill," by Nelson, while Mr. Tandy's solos, Sullivan's "The Sailor's Grave," Mendelssohn's "Be Thou Faithful Unto Death" ("St. Paul"), Faure's "The Palms," were sung with great freedom and his characteristic attention to phrasing and intonation, which won for him a hearty reception from the large audience present.

The program was varied by the trios and duets and also a piano solo, Liszt's "Rhapsodie Hongroise, No. 11," which was played by Miss Lillie M. W. Peene, of Hamilton.

#### New York Critics Pleased with Mr. Baernstein.

THE singing of Joseph S. Baernstein at the recent performance of Bach's Mass in B minor, found favor with the leading New York critics, as will be seen from the following extracts:

Mr. Baernstein's work was the most satisfactory because of the smoothness of his vocalization and the superiority of his phrasing and intonation.—Mr. Krehbiel in the Tribune.

Mr. Baernstein displayed a sufficiency of tone, a requisite breadth of delivery and a firmness of grasp in his music. He was heartily applauded, and he deserved to be.—W. J. Henderson in the Times.

Mr. Baernstein proved by his singing that he had thoroughly prepared the work. His voice is large and telling, and he sings with understanding.—August Spanuth in Staats Zeitung

Mr. Baernstein scored the greatest success, for his voice and style are particularly well suited to the oratorio genre. He covered himself with glory.—The Sun.

Jos. S. Baernstein is an excellent singer, with an immensely heavy voice. His solo in the Crede was sung artistically.—Press.

Jos. S. Baernstein carried off the honors, his singing being characterized by surety of intention and eloquence of meaning. His Quoniam was "rarely" sung. Et in Spiritum Sanctum was also well delivered.—MUSICAL COURIER.

Mr. Baernstein and Theodore Van Yox, the tenor, will give a joint song recital at Knabe Hall, Wednesday evening, May 2.

## Mrs. Francis James Oakes.

### A Cafe Concert.

UNDOUBTEDLY the most original affair of the season, musically and socially, was that of Mrs. Oakes' creation, the "Cafe Concert," at the Hotel Majestic a week ago. The concert was the outcome of Mr. Oakes' desire to celebrate his wife's birthday in fitting fashion; hence no pains nor expense were spared.

The brilliant array of notables present, among whom were such famous folk as Modjeska, Calvé, Ella Wheeler Wilcox, Count Bozenta and the prominent figure of Mme. Cappiani. The beautiful decorations, the stunning gowns and, most rare of all, the unique entertainment provided by the fertile brain of the fair hostess—all united to make it an event sui generis to all present. Invitations were issued as to a conventional reception, and the guests were received in the Turkish room, which was banked with American Beauty roses.

After the guests were assembled, at about 11 p. m., the doors of the Pink Ball Room were opened, disclosing a scene as from fairyland. The floor was hidden by a grass tinted carpet, and beneath arbors formed of shrubbery, trees and palms, hung with colored electric lights and caged song birds, were set small round tables, after the style of a concert cafe. Behind a bank of flowers a Tyrolean band made sweet music, and on each table were hand painted cigar and cigarette souvenirs, with "E. S. O." as the monogram.

At the side-centre of the room a stage had been improvised, with a curtain of solid smilax and lilies. As the guests seated themselves Tyrolean flower girls presented each with flowers—to each woman a bouquet of violets, to each man a boutonniere.

From a varied list of refreshments the guests regaled themselves, the while listening to this program:

Songs—	
The Palms.....	Albert Quesnel.
Adieu, Marie.....	Miss Kate Ryan.
Recitation.....	
Songs—	
Nymphs et Sylviens.....	Bemberg
Amoureuse.....	Massenet
	Mlle. De Rohan
Song, Cantos Jitanos.....	Señor Del Sol.
Recitation.....	Joseph Haworth.
Song, Romanza Serenata.....	Mme. Agnes Janson.
Seguedilla et Duo de Carmen, First Act—	
Carmen.....	Mme. Janson
Don José.....	Señor Del Sol
Song, Matinata.....	Tosti
	Mlle. Bellini.
Grand Duo de Carmen, Second Act—	
Don José.....	Señor Del Sol
Carmen.....	Mme. Janson

Inasmuch as the concert began at that season, it was particularly appropriate that Mrs. Oakes should have selected "The Palms" for the opening number, sung with great effect by silver-throated Albert Quesnel, a Cappiani student; another from the same school was Laura Bellini, the prima donna, who, looking "like a dream," never sang or appeared to greater advantage. Besides the set solos, both these artists were obliged to sing encores, and later in the evening they contributed still further to the pleasure of the guests. Miss Ryan's "Child Imitations" were novel, well done, and drew many a laugh as well as furtive tear.

Mlle. de Rohan sang brilliantly, while Señor del Sol, tenor, gave some Cuban "Gypsy Songs" in costume; later, with Mme. Agnes Janson, soprano, the Seguedilla and duo from "Carmen" were given, also in costume, creating a

veritable furore, with such abandon did the artists sing and act; another "Carmen" duo from the second act, closed the program proper, but not the evening's music, for what, with the Tyrolean yodlings, their "Echo Song," and numerous musical numbers given during and after the elaborate collation which followed, there was music until the wee sma' hours.

The accompaniments for the evening were played by Max Liebling and F. W. Riesberg.

The menu cards were things of beauty, being of birds' egg blue, suggestive of the approaching Eastertide, with white silk ribbon, hand painted monograms, "E. S. O.," on the front, the following quotations on the alternate pages, Mrs. Wilcox contributing the first:

Let me to-day do something that shall take  
A little sadness from the world's vast store;  
And may I be so favored as to make  
Of joy's too scanty sum a little more

—Ella Wheeler Wilcox.

To feasting mirth be this white hour assigned,  
And sweet discourse, the banquet of the mind.

—Pope.

Come when you're looked for, or come without warning,  
Kisses and welcome you'll find here before you.

—Thomas Davis.

Madame Cappiani wrote and composed a "Birthday Song" for the occasion, Modjeska gave a quotation most apropos, Mr. Oakes said exactly the right thing at the right time, characteristic of the American business man, and the night was one of unalloyed pleasure. Some time in June Mrs. Oakes expects to repeat the entertainment in Paris, her friends there having heard of this affair, and all clamoring for a taste of the same thing.

Among the well-known persons present were Count Bozenta, Mrs. Théodore Suto, Consul General Cisneros of Costa Rica, General William R. Cox of Washington; Madame Modjeska, Madame Calvé, Miss Hallie Erminie Rives, Count Pompeo Coppini, Signor Louis Corti, Signora Locatelli, Dr. J. A. Irwin, Ella Wheeler Wilcox, the Rev. Francis P. Moore, Madame Cappiani, Stanley Forde, Miss Jessie Forde, Loftin Johnson, John S. Golden, Albert Quesnel, Francis Oakes, Jr., Robert E. Lee Brown, J. Jacquin Rothschild, Mrs. Frank Hubbard, Oscar Dur-yea, Mr. and Mrs. John K. Erskine, Jr., Archie Gunn, Miss Northam, Mr. and Mrs. A. Rothschild, Signora Alonzo Newbert, R. F. Outcault, H. Jackson, James Clarence Harvey and Arthur Nevin.

It is only fair to say that two of the principal artists of the evening, Miss Bellini and Mr. Quesnel, are products of what American youth can do in America under an American teacher, Mme. Luisa Cappiani, whose grand operatic style was reflected in their singing; it will be recalled that Madame Cappiani was one of the famous dramatic opera prima donne, winning her laurels in "Africaine," "Huguenots," "Fidelio," "Tannhäuser" and "Lohengrin." Both these artists would be an acquisition for the Grau-Savage Company.

#### S. C. Bennett Summer Instruction.

DURING the summer months S. C. Bennett will remain in New York and devote his time principally to teachers and singers who are engaged in professional work, and whose only opportunity to improve their methods is during the summer vacation. Mr. Bennett's wide and varied experience of thirty years in the specialty of correcting faulty voice production, makes his instruction highly valuable to vocalists and also to teachers who are desirous of obtaining the most practical ideas relative to tone production. Mr. Bennett's permanent address is Carnegie Hall, New York.

A PIANIST who was for a number of years a pupil of the late Oscar Raif in Berlin, and who is now director of a school of music in one of the Middle States, wishes a position as director or instructor of the piano in any reputable institution. Your correspondence solicited. Address all letters to M., care MUSICAL COURIER.

## GEORGE H. C. ENSWORTH,

Exclusive Management CHAS. L. YOUNG,

'Suite 819-20 Townsend Bldg., Broadway and 25th St., New York

BARITONE.



**LENA DORIA  
DEVINE**  
Vocal  
Instruction.

VOICE PLACING,  
Lamperti Method.

REPERTORY,  
Opera, Concert, Etc.

136 FIFTH AVENUE, NEW YORK.

**JOS. S. BAERNSTEIN,**  
THE GREAT AMERICAN BASSO.

EXCLUSIVE MANAGEMENT

A. WILLIAMS FISHER,  
36 EAST 32d STREET,  
NEW YORK CITY.

ELIZABETH

**NORTHROP,**

SOPRANO.

Oratorio, Concert and Musicales.

PERSONAL ADDRESS:

326 West 57th Street, NEW YORK.



THE MISSES  
**SUSAN SCOFIELD**  
AND  
**LUCIE MARGUERITE**  
Ensemble Vocalists. VOICE.  
Extensive Repertory, Duets and  
Solos by best composers. Con-  
certs, Recitals, Musicales, Ora-  
torio. For Terms and Dates ad-  
dress 764 Green Ave.,  
Brooklyn, N. Y.







CINCINNATI, April 14, 1900.

**A**N interesting piano recital was given this evening by the academic department of the College of Music. The pupils of Romeo Gorno, of the piano faculty, were in evidence, and they were assisted by Miss Katherine Klarer and George Baer, vocalists; Miss Bertha N. Ross, violinist, and Mervin Spitzer, cellist. The program was carried out as follows:

First Movement from Trio in D major.....Haydn  
Piano, violin and cello.  
Miss Mary L. Fithian, Miss Bertha N. Roth, Mervin Spitzer.  
Arioso.....Delibes  
Wind in the Trees.....Thomas  
Heart's Springtime.....Von Wicke  
Miss Katherine Klarer.  
Concerto in B flat major, for piano and orchestra.....Mozart  
Two movements—Andante, Allegro.  
Miss Octavia Stevenson.  
(Orchestral part played on second piano.)  
First movement from Sonata in D minor.....Gade  
Piano and violin.  
Miss Olive Roth and Miss Bertha N. Roth.  
Minuet in D major.....Scharwenka  
Scherzino.....Moszkowski  
Clarence L. Adler.  
Thou Art Like Unto a Flower.....Mattioli  
Vale Carissima.....Walnofer  
The Wanderer.....Schubert  
George Baer.  
Gavotte for two pianos.....Raff  
Miss Pearl Schoonover, first piano.

It is difficult to realize how much conscientious endeavor on the part of teacher and pupils such a program demonstrates. One of Mr. Gorno's pupils, Clarence L. Adler, is just thirteen years old, and his talent is of the precocious order. His playing shows a sense of rhythm and a cleverness of phrasing that are remarkable. Miss Fithian and Miss Schoonover are more matured, and their playing showed a considerable amount of technical proficiency and intelligence. The Gade number was discriminatingly played by Miss Olive Roth and Miss Bertha N. Roth. Miss Fithian showed a good sense of ensemble and Miss Stevenson played with rhythmical clearness. Mr. Gorno is one of the teaching forces of the College of Music whose influence is widely felt. Of the vocalists Miss Klarer deserves special mention. She has material enough for a dramatic soprano, and her singing indicates reserve power. Mr. Baer has a promising basso-cantante voice.

Edouard Ebert-Buchheim, pianist, has been filling in a very busy season. He was the soloist at one of the popular concerts in Music Hall, when he played the Schubert Concerto and Weber Concertstück. He also played in Adolf Loeb's violin recital, when he was heard in the Goldmark Suite. Among the compositions which he played in public were the "St. Francis" music of Liszt, two compositions by Saar and an Etude of Glauzounow. At a recital in Richmond, Ind., he devoted himself exclusively to American composers. In a recital at Eaton, Ohio, he gave a Schumann evening. At the German Literary Club, when a Bach evening was given in this city, Mr. Buchheim played the tremendously difficult Chromatic Fantaisie and Fugue of Bach, and he played it well. He also gave a recital for the German Theatre Association. Mr. Buchheim is a progressive student. His wife recently blessed him with twins, who were named Wolfram and Elizabeth.

A testimonial concert will be given for Miss M. Katherine Klarer on the evening of April 23. Miss Klarer is one of

the most talented pupils of the College of Music. She has a voice that is developing into a dramatic soprano. Her program has been arranged as follows:

Duet, Calm as the Night.....Goetze  
Miss M. Katherine Klarer and S. William Brady.  
Piano—  
Etude, C sharp minor.....Chopin  
Tarantelle.....Moszkowski  
Edward Ebert Buchheim.  
Vocal—  
Elegia (cello obligato).....Massenet  
Mr. Sayer.  
Love Me If I Live.....Foote  
Jewel Song (Faust).....Gounod  
Miss M. K. Klarer.  
Violin solos—  
Gavotte in E.....Bach  
The Swan.....Saint-Saëns  
Ralph Wetmore.  
Vocal—  
Mariewuermchen.....Schumann  
The Lark Now Leaves His Watery Nest.....Davenant-Parker  
Piano—Sixth Hungarian Rhapsodie (Pesther Carnival).....Liszt  
E. E. Buchheim.  
Vocal—  
Aria Gioconda.....Ponchielli  
Summer.....Chaminade  
Miss M. K. Klarer.

The following issued by the board of directors of the May Festival Association will speak for itself:

"Festival Auction Sale.—The directors of the May Festival solved the problem long ago of grading seats in Music Hall. At the first festival it was merely a question of standing in line, but in 1880 the plan of selling the choice by auction was adopted, and has been a popular one ever since. It avoids the difficulty in making a marked dividing line, which is always unpopular and which satisfies no one. By the auction plan it regulates itself. People who do not wish to pay the full price they would have to if there was any attempt to grade according to value are ready to pay a premium, which makes no appreciable difference between the value of these seats and those just in front or behind them, and there is no line separating one price from another. The prices are the same to everyone. Their willingness to pay an additional premium simply indicates their idea of the difference in value. This is really very small, as a man paying \$3.50 premium only adds 50 cents each to the cost of a concert, as \$15.50 a ticket is only \$1.50 more than it would cost to buy the same number of single seats to the whole series. The auction sale on Tuesday, April 17, will show how fully this is appreciated. The sale will be at College Hall, at 10 a. m., Tuesday and Wednesday."

J. A. HOMAN.

#### Æolian Concert.

**A**N unusually interesting concert was given on Wednesday, April 11, at Æolian Hall, 18 West Twenty-third street, New York city. Following was the program:

Parsifal Vorspiel.....Wagner  
Æolian pipe organ.  
Air de Ballet, op. 36.....Moszkowski  
Agitato, op. 95.....Schulthoff  
Pianola.  
The Linden Tree.....Schubert  
Miss Stevens.  
Andante from Fifth Symphony.....Beethoven  
Æolian orchestrelle.  
L'Inquietude.....Dreyschock  
Pianola.  
Sing, Smile, Slumber.....Gounod  
Miss Stevens.

The soloist, Miss Elise Stevens, is one of our younger artists, who is rapidly coming into prominence. Her work shows the excellent training of her teacher, Mrs. Adele Laeis Baldwin, especially with the production of that *rara avis* among singers, pure musical tone. Besides possessing a voice of delicious timbre, Miss Stevens shows that she has been studying the fine art of interpretation. Both were apparent in Schubert's exquisite song, "Der Lindenbaum" and the "Manon Gavotte."

The usual interest was aroused by the beautiful results obtained from the Æolian pipe organ, Æolian orchestrelle and the pianola.

## The Late Mme. Murio-Celli.

**T**HE sudden and untimely death of Madame Murio-Celli d'Elpeux was a severe shock to her family and her many pupils and friends, while to the general public it was a matter of universal regret.

At the funeral service, which took place on the morning of April 12, at her late residence, 18 Irving place, none but sorrowing persons were present. Appropriate musical numbers were contributed by Miss Broadfoot, Mr. Hoffmann (cellist), Mr. Quintano (violinist), and Miss Howe and Mr. O'Mahoney, who sang a sacred duet. There were beautiful floral tributes, chief among which was a lyre adorned with roses and lilies. It was sent by pupils of the deceased singer.

"A remarkable feature in Madame Murio-Celli's career has been the personal devotion of her pupils, who have always recognized her true worth and gladly given her credit for what she has done for them. Standing high in her profession, she was one of the representative teachers of New York. Here was a woman of good deeds and great generosity, who possessed a strong personality and a warm heart. Her death is an unquestionable loss to music in this city."

Such was the tribute paid by a fellow vocal instructor, Mme. Evans Von Klenner, the distinguished American representative of the Viardot-Garcia method.

With the above should be printed the estimate written for this paper by Miss Charlotte Steele, who studied with Madame Murio-Celli during the present season:

"To none more than to her pupils will the death of Madame Murio-Celli bring great dismay and sorrow. Her musical, artistic and intensely dramatic temperament, coupled with years of experience, placed her very near the ideal as a teacher. She was always encouraging, but never flattering, ever helping those whom she taught to realize the highest conceptions, and unconsciously giving them occasional glimpses of her own grand, broad soul. At such times (perhaps during the study of some favorite role) she would become utterly oblivious to present surroundings, and with tears streaming down her face and thoughts centered upon the time of her own conquests, they saw, not Mme. Murio-Celli d'Elpeux the teacher, but Adelina Murio-Celli the prima donna. Her pupils were devoted to her, and often remonstrated over her too close application to work, only to be met with the reply: 'It is my pleasure, it is my life.' Conscientious, earnest, ambitious for her pupils, solicitous for their health and happiness, urging them on toward success, she has exerted upon their lives a noble influence which shall be lasting."

Among the many vocalists who have studied with Mme. Murio-Celli are the following:

Marie Engle, Emma Juch, Minnie Dilthey, Charlotte Walker, Marie Groebel, Anna Russell, Jennie Dickerson, Ida Klein, Amanda Fabris, Emma Abbott, Sallie Reber, Dorothy Morton, Alice M. Whitacre, Sophie Neuberger, Kate Von Arnheim, Pauline Maurel, Helen Bertram, Helen Parepa, Ada Gleason, Rozella Einstein, Cora Cahn, Lena Jones, Rose Gumper, Elfrida Neuberger, Mabel Van Kirk, Nella Bergen, Marguerite Lemon, E. L. D. Ronan, Cora Bedell, Helen Marie Howe, Mildred Mead, Alice Thurlow, Beatrice Roderick, Emma Ames Dambmann, Ada M. Austen, Eleanore Broadfoot, Charlotte Steele, Mrs. August William Hoffmann and the Misses Demmer, Roderick, Genoris, Harkness, Head, Detmar, Hyde, Hoffman and Nemerca.

A succession of brilliant European and American successes has been Mme. Murio-Celli d'Elpeux's well-known artistic career, a full account of which will be found recorded in the annals of THE MUSICAL COURIER. Her compositions include "Il Sogno" (a waltz song), "Mid Starry Depths of Splendor," the "Soldier's Bride" and "Incantatrice," a vocal theme and variations written expressly for Adelina Patti.

#### TOWNSEND H. FELLOWS,

Director of MUSICAL ARTISTS.  
CONCERT AND ORATORIO.

501-2 Carnegie Hall, New York City.



MR. FRANCIS ROGERS, Baritone.



MR. A. Y. CORNELL, Tenor.

MISS REBECCA HOLMES,  
Violiniste.

Largest and Most Successful Choir Exchange in America.



MR. PAUL DUFALT, Tenor.



MR. W. E. BACHELIER, Tenor.

OSCAR . . . .

# EHRGOTT,

—BARITONE—

Address: 430 Pike Building, CINCINNATI, OHIO.

## OSCAR SAENGER,

Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Elisabeth D. Leonard, Contralto; Mme. de Pasquali, Soprano; Sara Anderson, Soprano; Hildegard Hoffmann, Soprano; E. Leon Rains, Bass; Joseph S. Bernstein, Bass; John I. Young, Tenor, and other prominent singers now before the public.

STUDIO:

51 East 64th Street, New York.

# Music in Canada.

APRIL 16, 1900

**MISS FRANZISKA HEINRICH**, pianist, a promising pupil of Dr. Edward Fisher, musical director of the Toronto Conservatory of Music, gave a very successful concert in Association Hall, Toronto, on the evening of March 29. The young artist is about to leave for Germany, where she will continue her musical studies, and this recital was in the nature of a benefit for her, the patronesses being Miss Mowat, Mrs. Sweatman, Lady Boyd, Lady Meredith, Mrs. G. W. Allan, Mrs. J. MacLennan, Mrs. Loudon, Mrs. H. S. Strathy, Mrs. Casimir Gzowski, Mrs. William Mackenzie, Mrs. Edward Fisher, Mrs. B. E. Walker, Mrs. John Macdonald, Mrs. J. H. Mason, Mrs. A. E. Gooderham, Mrs. A. J. Arthurs, Miss Carty, Mrs. Elmes Henderson, Mrs. George Dickson, Mrs. Irving H. Cameron, Mrs. W. B. McMurrich and Mrs. Scales.

In the performance of her various numbers Miss Heinrich displayed brilliancy of execution, an exquisite touch and much musical feeling. Mendelssohn's G Minor Concerto she interpreted remarkably well.

The assisting artists were: Mrs. Julie Wyman, contralto; Mrs. H. W. Parker, soprano; Mrs. B. Dreschler Adamson, Miss Kate Archer, Miss Lena Hayes and George Fox, violinists; Mrs. H. M. Blight and Donald Herald, accompanists; Paul Hahn, 'cellist, and Napier Durand, pianist. The concert was a brilliant event both socially and musically, and Miss Heinrich will certainly carry away with her the best wishes of hundreds of Canadians.

Pupils of Frank S. Welsman, the well-known Krause method exponent, recently gave a piano recital, at their teacher's attractive studio in Toronto. Those who took part were the Misses Pringle, Morrison, Millman, Turner, Dennistown, Welsman and Covert; Messrs. Ambler and Atkinson.

Miss Beverley Robinson, soprano, has gone to Winnipeg, where she will appear under the auspices of the National Patriotic League.

The Singers' Club, a newly organized Toronto Choral Society, conducted by E. W. Schuch, will give its first concert in Massey Music Hall on the evening of April 23.

On the evening of March 13, under the direction of Max Weil, the Halifax Symphony Orchestra presented a program which embraced compositions by Mozart, Mendelssohn, Massenet and Volkmann. The Weil String Quartet, assisted by Miss Delaney, soprano, and the Misses Tupper and Hoyt, pianists, gave a concert in the Halifax Conservatory of Music Hall on March 29.

On April 6 the Women's Musical Club of Toronto held its final meeting of the present season, the program being in charge of Mrs. Sanford Evans. Mme. Anna Farini read an exceptionally interesting paper entitled "Personal Reminiscences of Liszt."

Miss Lillian Burns, of the Metropolitan School of Music, Toronto, is visiting New York.

A successful piano recital was given by Miss Katharine Birnie in Toronto on the afternoon of March 31, when

the assisting performers were Mrs. Le Grand Reed, Mrs. Blight, Miss Kate Archer and Paul Hahn.

\*\*\*

In the Toronto Conservatory of Music Hall on the evening of March 20, pupils of Miss Sara E. Dallas, Mus. Bac., F. T. C. M., gave a recital, the piano numbers being as follows: Nevin (duet), Mazurka, Misses Lina Boyd and Ethel Piper; Paderewski, Minuet, op. 14, No. 1, Miss Lina Younghusband; Pauer, "La Cascade," Miss Minnie Hopper; Beethoven, Sonata, op. 14, No. 1, Miss Jean McInnes; Godard, Mazurka, No. 4, Miss Dora Dowler; Grieg, "Au Printemps," op. 43, "Voyageur Solitaire," op. 43, "Papillons," op. 43, Miss Hattie Turk; Leschetizky, "The Two Larks," Schumann, Romanza, op. 28, No. 2, MacDowell, "Witches' Dance," Miss Grace McCausland.

Organ selections were played by the Misses Adrian and Geddes (pupils of Miss Dallas), while the Elocution School, Miss Hallworth and Mrs. Reynolds Reburn, were also represented by their pupils. M. H.

## The Opera Season Ends.

THE opera season ended last Saturday night at the Metropolitan Opera House with a performance of "Tannhäuser." The following table appeared in the *Tribune*, which we append purely as a matter of record:

Operas in the order of their production.	Composers.	Date of first performance.	No. times given
"Roméo et Juliette".....	Gounod	December 18	5
"Carmen".....	Bizet	December 20	10
"Le Nozze di Figaro".....	Mozart	December 22	4
"Faust".....	Gounod	December 23	9
"Lohengrin".....	Wagner	December 25	7
"Il Barbiere di Siviglia".....	Rossini	December 26	4
"Don Giovanni".....	Mozart	December 27	1
"Il Trovatore".....	Verdi	December 30	3
"Aida".....	Verdi	January 3	5
"Die Walküre".....	Wagner	January 5	6
"Der Fliegende Holländer".....	Wagner	January 6	3
"Mignon".....	Thomas	January 6	1
"Don Pasquale".....	Donizetti	January 8	3
"Cavalleria Rusticana".....	Mascagni	January 8	5
"Le Prophète".....	Meyerbeer	January 10	2
"Tannhäuser".....	Wagner	January 12	5
"I Pagliacci".....	Leoncavallo	January 20	1
"Die Meistersinger".....	Wagner	January 24	4
"La Traviata".....	Verdi	February 17	2
"Les Huguenots".....	Meyerbeer	February 19	2
"Das Rheingold".....	Wagner	February 20	2
"L'Africaine".....	Meyerbeer	February 24	1
"Siegfried".....	Wagner	February 27	2
"Götterdämmerung".....	Wagner	March 1	2
"Tristan und Isolde".....	Wagner	March 2	3
"Rigoletto".....	Verdi	March 3	1
"Lucia di Lammermoor".....	Donizetti	March 6	2
"Die Lustigen Weiber".....	Niccolai	March 9	1
"Fidelio".....	Beethoven	March 16	1
"Il Flauto Magico".....	Mozart	March 30	5

## Lockhart Musicales.

Edwin Harvey Lockhart will give a musicale at Carnegie Lyceum Monday evening, April 23, at which he will be assisted by Mrs. G. A. Smith, soprano; Miss Emma Williams, contralto; William Paulding De Nike, 'cellist, and Horace Kinney, accompanist. Mr. Lockhart's voice is a rich and even baritone, and his numbers on the program will include arias and ballads.

## Buffalo Aschenbroedel Society.

The opening concert ten days ago, under the conductorship of John Lund, proved a great success, a program pleasing all tastes having been prepared. Prominent was the "Wedding Music," by Lund, consisting of three pieces; "Before the Altar," "Blest Be the Tie" and "Bridal Song," later followed by a scene from his opera, "The Singing Star." J. de Zielinski played a group of Russian composers' pieces, and there is every indication that the new society will meet with generous support from the populace.

## Full Account of the Melba Divorce.

THE records of the Tenth Judicial District Court show that on Thursday last Judge William H. Stewart granted a divorce to Charles N. F. Armstrong from Nellie Armstrong.

A *Tribune* reporter asked Judge Stewart this morning who Nellie Armstrong is and if he knew she is one of the most noted women in the world.

"I do not know," replied the venerable jurist. "There was, I remember, some testimony introduced to the effect that she was on the stage and that she is now in Paris."

The *Tribune* is reliably informed that the Nellie Armstrong mentioned is Melba, one of the greatest operatic stars the world has ever known. The man who got the divorce is the owner of the Buena Vista ranch in Karnes County. He is the son of Sir Andrew Armstrong, Bart., M. P., and his wife, Lady Frances Fullerton Armstrong, of Kings County, Ireland. Sir Andrew Armstrong and Lady Armstrong are dead.

According to the papers in the divorce suit, Mr. Armstrong and Nellie Armstrong were married in Australia in December, 1882, and have one child, a boy, now about sixteen years old.

By the decree of divorce the Karnes County ranch is adjudged the separate property of Mr. Armstrong, and the care, custody, and control of the boy is awarded to him.

It being impossible to secure personal service of the summons upon Mrs. Armstrong, the citation was made by publication. The court appointed George D. Anderson to represent the absent defendant. Mr. Anderson put in the regulation reply made for absentee defendants in such causes and in due course of time the divorce was granted.

The lawyers who represented Mr. Armstrong in this cause would give no information as to the identity of Mrs. Armstrong. One of the members of the firm referred the reporter to the court records; the other member of the firm declared that he had no knowledge of Mrs. Armstrong further than appeared in the court papers.

And yet one of the most prominent and conservative members of the Galveston bar said to a *Tribune* man last night: "A divorce was granted in the court here the other day. The style of the cause is Armstrong vs. Armstrong. The lady in the case is Mme. Melba. You newspaper men seem to have overlooked it."

Mr. Armstrong's petition for divorce was filed December 12, 1899. The case was set for trial at the February term. Citation by publication was made in the *Saturday Review* thrice in December and once in January.

The case finally came up for a hearing on April 5 and, after a brief trial, the divorce prayed for was granted.

From the papers in the case a reporter copied the following this morning:

"Cause No. 22,048. In the district court for Galveston County, Tex., April term, 1900, Tenth Judicial District.

"Charles N. F. Armstrong vs. Nellie Armstrong.

"Statement of facts:

"Plaintiff introduced the following evidence:

"1. Citation in this cause, issued out of this court December 12, 1899, oath therefore having been duly made by the plaintiff, that defendant is a non-resident of the State of Texas, directing the publication of said citation for four consecutive weeks previous to the return day therefor in some newspaper published in Galveston County, Texas, summoning defendant to appear before this court at the court house of said county in Galveston at the next regular term thereof, to wit: On the first Monday in February, A. D. 1900."

Then follows a narration of the legal publication of the citation in the *Saturday Review* on the 16th, 23d and 30th of December, 1899, and the 6th of January, 1900, and a

CLARENCE

# EDDY,

TRANS-  
CONTINENTAL  
TOUR.

## ORGAN CONCERTS.

Western States in March. Eastern States in April.  
For Open Dates and Terms address

LOUDON G. CHARLTON, Manager.

539 Fine Arts Building, CHICAGO, or  
The Royalton, NEW YORK.

# CHARLES L. YOUNG.

SUITE:

819-820 Townsend Building,

Broadway and 25th St.

NEW YORK CITY.

MANAGER

Distinguished Artists  
and Concert Tours.

# M. I. SCHERHEY,

VOCAL INSTRUCTION.

Church—Oratorio—Concert—Opera.

Formerly Director of the Scherhey Musical Conservatory in Berlin

Studio: 780 Park Ave., Cor. 73d St., New York.

Summer Course for Teachers and Artists begins June 1.

# S. C. BENNETT,

Vocal Instruction.

Method unexcelled for purity of tone production.

Teacher of Mme. GENEVRA JOHNSTONE-BISHOP and other prominent singers.

Studio: 827 Carnegie Hall, New York.



description of the property in Karnes County, consisting of 208 acres and known as the Buena Vista ranch.

The statement continues:

"Plaintiff testified that his name was Charles N. F. Armstrong; that he had been an actual bona fide inhabitant of the State of Texas and County of Galveston since May, 1895, in which month he removed to said State and county from the State of North Carolina, and has been since then and for more than six months next preceding the filing of this suit legally residing in said State and county; that the defendant, Nellie Armstrong, is not now nor has she ever been a resident of this State, but is a non-resident thereof; that plaintiff and defendant were lawfully intermarried in about the month of December in the year 1882 in Australia, and they lived together as husband and wife until about the year 1894, when defendant voluntarily, without cause, left plaintiff's bed and board with the intention of abandonment, then and there declaring she would not live with him any more, and for more than three years next before the filing of this suit has deserted plaintiff. Plaintiff has invited her to live with him as his wife and she has refused so to do and without cause has so refused to keep her marital obligations; that plaintiff has observed all his marital obligations and always supported defendant in good style and conducted himself lovingly toward her. The only child born of this marriage is a son now sixteen years old, now living with plaintiff, and named George Nesbitt Armstrong.

"In May, 1895, plaintiff bought the land described [206 acres in the J. M. White and V. Zepeda grants in Karnes County, Texas], and also bought all the personal property now situated on said land with money exclusively and entirely derived by plaintiff by descent from Sir Andrew Armstrong, Bart., M. P., and his wife, Lady Frances Fullerton Armstrong, of Kings County, Ireland, the father and mother of this plaintiff, now both deceased.

"Edward F. Harris testified that he is the attorney for plaintiff and has been since May, 1895; knows the facts testified to by plaintiff as to his legal residence and inhabitancy to be true; knows that from 1895 plaintiff has been living the life of a single man, having no wife with him; knows that plaintiff invited defendant to live with him as his wife, and knows that plaintiff has living with him as his son a boy aged about sixteen years, named George Nesbitt Armstrong."

Indorsed on this statement of facts is the following:

"I certify that the above evidence was heard on the trial and now filed by the court in the papers of this cause.

WILLIAM H. STEWART.

"Judge of the Tenth Judicial District of Texas."

The only paper for the defense is:

"Now comes Nellie Armstrong, defendant in the above numbered and entitled cause, and denies all and singular the allegations in plaintiff's petition contained. And of this she puts herself upon the country.

"GEORGE D. ANDERSON,

"Attorney for Nellie Armstrong, Defendant."

On April 5 Judge Stewart signed the decree of divorce. Here it is:

"Charles N. F. Armstrong vs. Nellie Armstrong—April 5, 1900.—The above case having on the 3d of April, 1900, been set for hearing upon the 5th day of April, 1900, by the court, and said cause on said 5th day of April, 1900, coming on to be heard, and it appearing to the court that citation in this cause issued out of this court on the 12th day of December, 1899, oath therefor having been duly made by the plaintiff that defendant is a non-resident of the State of Texas, addressed to the sheriff or any constable of Galveston County, Texas, such citation containing a brief statement of the cause of action, and commanding the officer to summon the defendant by making publication of the citation in some newspaper published in said county, once in each week for four (4) consecutive weeks previous to the return day thereof, to wit, the 1st

Monday in February, A. D. 1900; and it appearing in the court that said citation was duly served by being published in the *Saturday Review*, a newspaper of general circulation in Galveston County, Texas, and regularly published in the city and County of Galveston, Texas, once a week for four consecutive and successive weeks previous to the return day thereof, to wit: on the 16th, 23d and 30th days of December, 1899, and the 6th day of January, 1900, respectively, and due return thereof made by the sheriff; and it appearing to the court that the defendant, Nellie Armstrong, although duly served with process, failed to answer either in person or by attorney to the return term of said citation, to wit: the February term, 1900, of this court, and that said defendant has not to this, the April term, entered her appearance or filed an answer in this cause, either in person or by attorney, it is therefore ordered by the court that George D. Anderson, Esq., an attorney of the Galveston bar, be appointed to represent said absent defendant, Nellie Armstrong; and said cause coming on to be heard upon the merits, and the evidence and argument of counsel having been heard and fully understood by the court, and it appearing to the court that the allegations in plaintiff's petition contained are true, that said plaintiff, Charles N. F. Armstrong, was and had been at the time of filing his petition herein an actual bona fide inhabitant of the State of Texas, and has resided in the County of Galveston for a period of more than six months, and that the defendant, Nellie Armstrong, is not now, was not at the date of filing this suit nor has ever been a resident of this State, but is a non-resident thereof; that in the year 1882 the plaintiff and defendant were lawfully intermarried, and lived together as husband and wife until the year 1894, at which time the defendant voluntarily left plaintiff's bed and board, with the intention of abandonment, and has not lived with him since, and for more than three years has deserted plaintiff, and regardless of her marital obligation has refused to live longer with plaintiff, and though since said date solicited to resume her marital obligations and live with the defendant in this State as his wife, she has refused and failed to do so; that there was born of this marital union one child, a son, named George Nesbitt Armstrong, now aged about sixteen years; that plaintiff is possessed in his own right of the property real and personal hereinafter described, same being his separate property; and that the aforesaid son, George Nesbitt Armstrong, is lawfully in the sole and exclusive custody of the plaintiff herein and subject to the jurisdiction of this court; it is therefore ordered, adjudged and decreed by the court that plaintiff, Charles N. F. Armstrong, be separated from the bonds of matrimony heretofore existing between him and the defendant, Nellie Armstrong, and said marriage is hereby dissolved; it is further considered, adjudged, ordered and decreed that plaintiff have the sole and separate custody of the said son, George Nesbitt Armstrong, during his minority; and it is further ordered, adjudged and decreed that the following described real and personal property is the sole and separate property of the plaintiff, to wit: [Here follows a minute description of Karnes County property.] The decree closes as follows:

"A statement of the evidence adduced upon the trial of this cause, approved and signed by the court, has been duly filed with the papers of the cause as a part of the record thereof; and costs adjudged against the plaintiff, "(Signed) STEWART, Judge.

The Century Cyclopedia of Names has this entry:

"Melba, Nellie (Mitchell). Born at Melbourne, Australia, May 10, 1865. A noted soprano singer. She is a pupil of Marchesi, and made her debut at Brussels October 15, 1887, in 'Rigoletto.'"

The *Tribune* telegraphed to New York asking for the full name of Melba and for the name of her husband.

This afternoon this reply was received:

"Her name is Nellie Mitchell Armstrong, wife of Charles Armstrong, who is a son of Sir Andrew Armstrong." Mr. Armstrong is quite well known in Galveston—Galveston (Tex.) Tribune, April 10.

### Melba to Marry Haddon Chambers?

The morning papers of yesterday printed a cable dispatch from Paris announcing that Melba had made public the news of her engagement to Haddon Chambers, the Australian playwright.

### Sousa's Farewell Concert.

**S** OUSA will give his farewell concert in America, until another season, next Sunday evening, April 22, at the Metropolitan Opera House. The concert promises to be very interesting, and the many admirers of the "March King" will be on hand to "speed the parting guest."

Sousa and his entire band of sixty-three will sail on Wednesday, April 25, on the American liner *St. Paul* for Paris, there to inaugurate a European concert tour, which will continue until late in October, throughout France, Belgium, Holland, Germany and Italy. Upon returning to America late in October, Sousa will start upon the longest and largest (in proportion) American tour he has ever made. He will play the entire continent, including Canada, and also Mexico and Cuba, covering a total distance of 32,000 miles.

The program for Sunday evening, April 22, is as follows:

Overture, Imperial (new).....Haydn-Westmeyer  
Trombone solo, Air and Variation.....Pryor  
Arthur Pryor.  
Slavonic Dance No. 2.....Dvorak  
Hungarian Dance No. 6.....Brahms  
Soprano solo, Waltz, Maid of the Meadow.....Sousa  
Miss Blanche Duffield  
Capriccio Italien.....Tchaikowsky  
Idyl, Ball Scenes.....Czibulka  
Rondo de Nuit.....Gillet  
March, The Man Behind the Gun.....Sousa  
Violin solo, Adagio and Moto Perpetuum, from Third Suite.....Ries  
Miss Bertha Bucklin.  
Fantaisie, Goodby.....Sousa

### Brounoff Pupils, Vocal and Piano.

Miss Carlin Hecker, pianist, recently played for a *MUSICAL COURIER* representative. She has studied less than two years with Mr. Brounoff, and in this time has made great progress. She played the C minor Impromptu, by Schubert, with musical feeling, nice touch and intelligence, and the C sharp minor Fantaisie, by Chopin, with much taste and tonal contrast.

William Hirschman, after nine months' lessons, has made such progress that he is able to sing Mendelssohn's "It Is Enough," from "Elijah," with excellent English enunciation and style, and (in German) Reissiger's "The Two Grenadiers" with fine and effective climax. He is a most musical nature and a member of the People's Male Chorus.

### Powers' Concert Trip May 1.

Francis Fischer Powers will close his New York season with this month, starting on May 1 next on a concert tour embracing twenty-one recitals in different parts of the country, going as far South as Macon, Ga., while the extreme Northern point will be Plattsburg, N. Y. On June 2 next Mr. Powers will open his summer class in Kansas City, Mo., having already booked thirty-three pupils from various parts of the country exclusive of Kansas City. Ten of these pupils will go from New York and will include Earl Gulick, the celebrated boy soprano, and George Lenox, the well-known tenor.



### "RESULTS TELL."

Annual May Recitals,  
MAY 8, 15, 22, 29.  
Cards of Admission on application.

**FREDERIC MARINER**  
Technic Specialist.

STUDIO:  
VIRGIL PIANO SCHOOL,  
29 West 15th St., New York.

ERICSSON

**BUSHNELL.**

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.

## MAX BENDIX VIOLIN SCHOOL.

(Indorsed by Yeays, Sauret, Thomson and Haller.)

Address 801 CARNEGIE HALL, NEW YORK.

**ERNESTINE FISH,**  
CONTRALTO.

Address THE MUSICAL COURIER, or  
12 Cumberland Street, BOSTON, MASS.

**LOUIS V. SAAR,**

Piano Ensemble Playing and the  
Theoretical Branches.

Harmony, Counterpoint, Composition.  
Applications by mail.

Studio: STEINWAY HALL, N. Y.  
Send for circulars.

**Prof. LUDWIG BREITNER,**

Piano Lessons,

Steinway Hall, NEW YORK.

**ARTHUR BERESFORD,**

BASSO-BARITONE.

21 Music Hall, Boston or Romington Squire, 125 E. 24th St., New York

## Mme. Schiller's Boston Welcome.



than she did after her last encore.

That Mme. Schiller, excellent pianist as she was last season, has advanced in her art, is instantly accepted; she has broadened, her tone is even marked with a more charming singing quality, her brilliancy is astonishing and her sympathy gratifying, especially in cantabile. Boston will recall this last recital for time to come as one of the best in artistic pianism of the season.

Mme. Schiller was assisted by the Adamowski quartet and Messrs. Marquar, flute; Selmer, clarinet and Hackebarth, horn, in this program:

Sonata Appassionata, op. 57.....	Beethoven
Octet, D minor, op. 9.....	Rubinstein
Über Die Steppe.....	Schytte
Etude, D flat.....	Liszt
Concert Study on Chopin's D flat Waltz.....	Joseffy
Romanza.....	Schumann
Berceuse.....	Chopin
Ballade No. 3.....	Chopin
Man lebt nur Einmal.....	Strauss-Taussig
Polonaise, E major.....	Liszt

The Boston newspapers printed the following criticisms in part—gratifying notices for an artist of even Mme. Schiller's rank:

Madame Schiller was received very cordially, and throughout the recital was at her very best. In her audience were many who had heard her in her early career here, and the pleasure they then derived from her playing was renewed by her performance last even in her caressing and musical touch, her warmth in cantabile and her artistic reserve. The scope of her technic was admirably exemplified, particularly in the Sonata and the Octet.

The recital was generally interesting, and in nothing more so than in the opportunity it afforded to listen again to an artist who has enjoyed for so long the favor and esteem of the musical people of this city.—Boston Herald, April 10.

Madame Schiller gave her first recital of the season in Association Hall last night. The Rubinstein Octet was a welcome novelty, and the four movements were interpreted with skill and smoothness, by Madame Schiller and her associates. Madame Schiller was cordially received all through her program.—Boston Daily Globe, April 10.

This was a recital in which all shades of musical tastes could take genuine pleasure, and Madame Schiller's own playing was its best element. She has added to the brilliancy of her technic a thoughtful and solid style of interpretation. In the Etude her powers of clean-cut and flawless execution were well illustrated, and the Chopin numbers were given with beauty and grace. The Taussig adaptation of the Strauss Waltz went to the whirlwind of technical dexterity. Altogether, Madame Schiller's playing was a revelation, and particularly to those who had not heard her for a long time.—Boston Traveler, April 10.

Madame Schiller played with her old-time brilliancy and power, and especially in the Sonata Appassionata of Beethoven; also in the Liszt numbers she was admirable in all respects. There was a very large audience, and that Madame Schiller is a great favorite in Boston is evident, for she received hearty applause for every number on the program.—Boston Post, April 10.

Madame Schiller's tone last evening was beautiful in the arpeggio, which was of a lovely, harp-like quality; and in the Polonaise, also, there were some beautiful arpeggio passages. In the third mezzo voce episode of the Ballade the singing tone was soft but carrying, and the half staccato scales in the Ballade, for example, and in the Polonaise were marvelously even and brilliant. \* \* \* Madame Schiller proved herself a great artist. She has a brilliant technic, equal to any demand. Her phrasing is very beautiful. She has a fine sense of light and shade and a keen feeling for proportions; her crescendos and decrescendos are all beautifully graded, and in piano or in forte she never makes an anti-climax. Furthermore, she has plenty of temperament, fully under control, so that she can play with great ardor and yet with composure.

Her undoubted virtuosity, her immense tone, the disposing of difficult passages with impeccable evenness and brilliancy, might have all been expected. What was particularly gratifying to Madame

Schiller's early friends was that her dramatic expression delivered something worth saying and deeply meant. Her slow part in the Sonata, for example, was nothing short of devout. The passion of the rest was earnest and never affected. In her eloquent delivery of romantic musical declamation she is not declaiming. She has something to say. Madame Schiller has attained to her own ideal, and is realizing it to the public. Boston Transcript, April 10.

## The Carl Organ Recitals in New York.

**B**EFORE a representative and appreciative audience, which taxed the seating capacity of the building to the utmost, the seventieth organ recital given by William C. Carl in the "Old First" Presbyterian Church took place on the afternoon of April 10. This event marks the first of Mr. Carl's spring series of recitals, and the latter promise to be attended, like their many predecessors, with remarkable and increasing success.

The program was as follows:

Preludium and Fugue in C minor.....	Bach
Meditation, from the First Organ Symphony.....	Widor
Pièce Heroïque.....	Franck
Aria, Angels Ever Bright and Fair (Theodora).....	Handel
Earl Gulick.	
Menuet Dans le Style Ancien.....	Lee
Marcia Eucaristica.....	Ravanello
(Composed in honor of the Eucharistic Congress in Venice, 1897.)	
Flute solo, Air from Orpheus and Eurydice.....	Glück
Eugene Weiner.	
Choral Studien, Wer Nur den Lieben Gott Lässt Walten.....	Merkel
Violin solo, Parsifal Paraphrase.....	Wagner-Wilhelm
Bernard Sinheimer.	
Marche Pontificale (First Organ Symphony).....	Widor

In his interpretation of the Bach number Mr. Carl displayed great breadth of style and a comprehensive understanding of the composition. "Pièce Heroïque," one of Franck's best works, received admirable phrasing and very appropriate registration. Merkel's concert study was played in a musicianly manner, involving, especially in the difficult finale, that brilliant virtuosity which is one of Mr. Carl's strongest characteristics.

The remaining organ selections were equally acceptable, while the assistance given by Bernard Sinheimer, Eugene Weiner and the popular boy soprano, Earl Gulick, proved able and interesting.

## Earl Gulick's Easter Week Engagements.

**E**ARL GULICK, the boy soprano, refused a number of offers for his services on Easter Sunday on account of his many engagements for Easter week. He could not, however, resist accepting the honor of being asked to substitute for his teacher, Francis Fischer Powers, at the Memorial Presbyterian Church, Brooklyn, on Easter Day. This is the church with which Mr. Powers was connected for seven successive years of his early career, being both director of the choir and baritone soloist, and his old friends there were looking forward with great pleasure to hearing him on Easter Day, but a sudden indisposition and the doctor's orders prevented his responding to their appeal; hence the substitution of Earl.

Among Earl's engagements for Easter week will be his appearances as soloist at the wedding at Miss Adams, daughter of Mr. and Mrs. Henry Henschel Adams, to Mr. Ashforth, son of the late Rev. Dr. Ashforth, of St. Thomas' P. E. Church. On this occasion Gulick will sing from the chancel the "Lohengrin" Wedding March and "The Voice That Breathed O'er Eden." On Thursday Major Pond announces the Earl Gulick afternoon of music in the large ballroom of the Waldorf-Astoria, and on the evening of the same day Earl will be the soloist at the reception and unveiling ceremonies (in Carnegie Lyceum) of the committee to present the Bartholdi statues of Washington and Lafayette. On Friday Earl will sing in the drawing room of Mrs. Isaac Platt, 10 East Sixty-second street, for the Woman's Auxilliary of the Homoeopathic Hospital, of which Mrs. Platt is president and Mrs. William Tod Helmuth vice-president.

## MUSIC GOSSIP

## OF GOTHAM.

NEW YORK, April 16, 1920.



F the minor concerts of Holy Week, always noted as devoid of any large affairs, perhaps the most artistic and successful was that tendered to J. Burns Brown, for many years manager of the musicales, &c., at the Chickering warehouses, and who is afflicted with a seemingly incurable malady. George W. Herbert, an old-timer in the piano trade of New York, one of the most genial of men, got up the affair, and worked unceasingly for its success.

Messrs. Frank Taft and John G. Frank opened the concert with an effective arrangement of the "Pilgrims' Chorus" for organ and bass trumpet, Mr. Cheshire following with some pleasing harp solos. Miss Hilke never sang sweeter, giving a "Spring Song" as encore; her voice sounded beautifully fresh and sweet. She was followed by Messrs. Richard Hoffman, Gustav Dannreuther and Emil Schenck, who played the theme and variations from Tchaikowsky's op. 50—perfect ensemble was there. Popular Tom Karl, with his perennially fresh tenor voice, sang in a way that brought him a rousing encore, and the Dannreuthers again played a couple of pieces.

Miss Hilke sang an "Ave Maria" with harp, violin and organ—O, the memories that recalls!—and Mr. Hoffman played some of his own transcriptions of Schubert's songs, the concert ending with a harp and organ duet.

An "all-star" concert indeed, yet without Mr. Herbert's good work it could not have been a success.

Good-bye to Chickering Hall for all time!

\* \* \*

Miss Breen will close her season with a tea with music at her handsome studio in the Albany, and next season expects to give a series of musicales at her studio. She is at home to callers daily from 2 to 3. She has had many voices under her care this winter, some to build from the beginning, and from points embracing California to New York. Her specialty is French diction, and she knows German and Italian as well, of course. Miss Breen is fortunate in having such patrons as Mesdames Stokes, Astor, Calvé, Minturn, Van Dyke, Burrill, Foote, Bonner, Jessup, Butterfield, Armour, Shepperd and so on.

Her health did not permit of her accepting concert engagements, but she appeared often at private affairs the past season.

We expect next season to be kept busy chronicling Miss Breen's doings.

\* \* \*

A large and appreciative audience filled the rooms of Mr. and Mrs. Emerson McMillin's handsome apartments in the "Navarro," on Tuesday night, to hear the program of music Miss Lillian Littlehales had arranged and presented with the assistance of Mme. Emma Juch and Signor Campanari, with Isadore Luckstone at the piano.

Perhaps it was the charm of the delightful rooms, with their wealth of fine pictures (for Mr. McMillin is a well-known figure at all the noted picture exhibitions and sales), or possibly the feeling on all sides of personal interest in the young cellist, who, despite her fast increasing professional success in this city, is aiming for yet higher things and planning to spend next winter abroad studying hard. Something seemed to cast a spell, for certainly Miss Littlehales never played better; Madame Juch, artist that she is at all times, put an inspiration into the four Brahms songs (one sung as an encore) that fairly thrilled the audience; and when, after Signor Campanari's fine rendering of the Quaranta numbers, the first notes of the "Tor-

## MARGUERITE

## FREELING-NORRI

CONTRALTO.

Southern Tour April to May 15.

For Terms, Dates, &c., address care of  
MUSICAL COURIER, or Woman's Building, Memphis, Tenn.

## AMY ROBIE

Solo Violinist.

NOW TOURING EUROPE.

For Terms, Dates, &c., address

255 West 14th St., New York.

## MENDELSSOHN HALL,

119 West 40th Street.

Tuesday Evening, April 24, at 8.15 o'clock.

## ORCHESTRAL CONCERT.

Compositions of MISS HELEN C. CRANE,

BY AN

Orchestra of 47 Selected Musicians

ASSISTED BY

MRS. KATHERINE FLEMING HINRICH, Contralto.  
MR. GEORGE FALKENSTEIN, - - - Pianist.  
MR. GUSTAV HINRICH, - - - Conductor.

MISS CRANE will conduct her own works.

## EDWIN HARVEY

## LOCKHART

CONCERT BASS.

Song Recitals,

Afternoon Teas,

Musicales, Etc

Address FREDERIC SETTLE, Manager,

121 East 23d Street, New York.



reador" song were sounded for his encore, enthusiasm knew no bounds. Altogether the evening's music was of the most successful order. Mr. Luckstone's accompaniments adding greatly to the enjoyment of the program, and Miss Littlehales truly has cause to be gratified at the atmosphere she has created for herself in New York.

\*\*\*

Joseph P. Donnelly, the organist-director of St. Augustine's R. C. Church, Brooklyn, gave a concert under the auspices of the Columbian Club, the quartet and chorus of the church participating. There was a short miscellaneous program of seven numbers, followed by Rossini's "Stabat Mater," the solo singers being Mrs. Agnes Butler, soprano; Misses Kathryn E. Tennien and Maud Mardon, contraltos, and Messrs. John F. Clarke and Edward O'Mahony, tenor and bass, respectively. Holy week and Easter Sunday there was special music.

\*\*\*

Miss Bisbee has been busy of late, a few of her concert engagements being as follows: March 27, pianist for Mrs. Upperman's classic readings, Waldorf-Astoria; April 5, piano recital at Forest Hill, Newark, N. J. She desires it to be known that she is at home in her studio, Carnegie Hall, Mondays, from 4 to 6 p. m.

F. W. RIESBERG.

## Castle Square Opera Company.

### "The Mikado."

THE patrons of the American Theatre are enjoying a spirited performance of Gilbert and Sullivan's "Mikado" this week. On Monday evening, a large audience attended and applauded heartily the best features by the members of the Castle Square Opera Company. The principal roles were played as follows: Koko, Frank Moulan; Pooh-Bah, William Pruett; Pish-Tush, Louis Casavant; Yum-Yum, Eloise Morgan; Pitti-Sing, Gertrude Quinlan; Katisha, Maude Lambert. Miss Lambert found especial favor with the audience. She sang excellently, and acted with intelligence the role of the "homely woman." The chorus was, as usual, in fine form.

### Preston and Stilwell.

THIS young contralto, who has achieved so much success in the vocal world this season, has just experienced another decided triumph at Toronto, Canada. There, as in every other city in which she has appeared, she is proclaimed an artist of exceptional ability. The following notice appeared in the Toronto Globe March 27, 1900:

The vocalist, Miss Grace Preston, is a contralto, with a rich and sympathetic voice, unusually equal throughout its compass. Miss Preston made a most favorable impression, to which the beauty of her voice contributed as much as the finish of her style.—Toronto (Ont.) Globe, March 27, 1900.

We also quote notices from Syracuse, where Miss Preston and Miss Marguerite Stilwell gave a song and piano recital for the Morning Musical Club:

The enthusiasm in evidence at the concert of the Morning Musicals at Assembly Hall last night is the best commendation of the vocal art of Miss Grace Preston, the New York contralto. It was a noteworthy occasion, for it introduced to the music lovers of this city a young singer with musical comprehension, a sweet, rich voice, an appreciation of the demands of the selections, and a method that was not intrusive, but a vast aid to the enjoyment of her hearers. Miss Preston's command of her voice gives power for the heavily tragic and the sweet ballad in singing. With Miss Preston was heard Miss Marguerite Stilwell, the pianist. Her work aided the enjoyment of the program. Her selections were, in the main, well chosen, and her renditions marked with sympathetic appreciation of their demands. It was a concert that has added even more fame to the Morning Musicals.—Syracuse Journal, April 6, 1900.

More enthusiasm was evidenced than was really anticipated at the Assembly Hall of the University Block last evening, upon the occasion of the recital given under the auspices of the Morning Musicals by Miss Grace Preston, contralto, and Miss Marguerite Stilwell, pianist. Miss Preston has a magnificent voice. It is a rich contralto, and the selections which were given by her last evening were varied enough and of such a nature as to tax the artistic ability of any singer. Each of Miss Preston's selections was sung with evident feeling and gave delight to the audience.

Miss Marguerite Stilwell, the pianist, created a very favorable impression by the way she played several numbers, including a Nocturne by Chopin, an Impromptu by Schubert, and the "Mazurka Brillante" by Liszt. Miss Stilwell produces a good tone and possesses an abundance of technique.—Syracuse Evening Herald, April 6, 1900.

### Lachmund's "Women's String Orchestra" Concert.

The third concert of the fourth season occurs to-morrow (Thursday) evening, at Mendelssohn Hall, with an interesting program. The unique part is the combination of organ and strings in a Rheinberger work, and of organ, two harps and strings in Dethier's "Variations on a Christmas Carol," with the composer at the organ. Madame Juch-Wellman will also sing.

## Rudolph Aronson

### And the Season 1900-1901.



REPRESENTATIVE of THE MUSICAL COURIER met Rudolph Aronson at his office at the Bijou Theatre and had an interesting chat with the manager, who said: "To me it is always a pleasant duty to impart news to so widely (I may say universally) read paper as THE MUSICAL COURIER, which, during my recent visits to London, Paris, Berlin, Vienna, Milan, Genoa, Nice, Monte Carlo, Marseilles, Brussels, Munich, Dresden, Budapest and other European cities, was like an encyclopedia of passing events, serviceable, invaluable.

"Of course I am delighted with the engagement for 100 concerts of the K. & K. (Koeniglicher und Kaiserlicher) Hofball Musik Director Edouard Strauss and his superb orchestra of fifty musicians, when, as you remember negotiations have been pending ever since October, 1894, when I presented to the 'Waltz King,' Johann Strauss, in the name of the musicians of America, on the occasion of his



RUDOLPH ARONSON.

fiftieth anniversary as composer and conductor, that beautiful gold and silver laurel wreath designed by Paulding Farnham and made by Tiffany & Co., and now as Edouard Strauss is the only surviving member of the famous Strauss dynasty, his father, Johann, his two brothers, Josef and Johann, having passed away.

"This series of Strauss Farewell Festival Concerts ought to be of unusual interest. The first concert will take place in the Grand Hall, Waldorf-Astoria, Saturday evening, October 20, followed by a Sunday concert, and then the tournée, extending to California, will begin.

"I feel also that the presence of a Strauss in this country should revive a desire on the part of the public to hear some of the delightful operettas of Johann Strauss and others of the Viennese school, and with that in view I succeeded in procuring the following works: "Der Blöndin von Namur," by Adolph Müller; "Das Modelé," Franz von Suppe; "Schöner Rigo" and "Die Laudstreicher," by C. M. Ziehrer; "Der Obersteiger," by Zeller, and Johann Strauss' three last operettas, "Der Waldmeister," "Götter der Vernunft" and "Wiener Blut"; also Charles Lecocq's "La Belle au Bois Dormant," and Louis Ganne's "Les Saltimbanques," in addition to Carl Goldmark's "Heimchen am Herd" (Cricket on the Hearth), Giordano's "Fedora" and possibly Puccini's "Tosca" (which created such a favorable impression upon me at its first representation at the Scala, Milan). Wouldn't these last three operas make an acquisition in an English opera repertory with adequate casts!

"This country, for the past five or six years (with but few exceptions) has been afflicted with a style of musical entertainment which is about seeing its finish, and I feel sanguine that the public will hail with delight 'operettas' in the real sense of the word, and a return of the palmy 'Casino' days.

"I was highly gratified also with my success in placing Max Vogrich's two grand operas, 'Der Buddha' and 'Goetz,' for production in the principal European opera houses, through Herr Josef Weinberger in Vienna, Jean

De Reszké reserving the rights for France for 'Der Buddha,' the title part being admirably fitted to him.

"In Milan I attended the 'première' in that city of Puccini's 'Tosca' at the Scala, one of the greatest works ever produced in Italy. But what an acquisition to a work is so magnificent an orchestra of over 100, and such a conductor as Signor Toscanini!

"While in Milan I procured from Maestro Verdi one of his latest portraits, with his autograph attached, which I presented to my father, who was born in the same year as Verdi, in 1813, and who for more than sixty years has been of that maestro's greatest admirers.

"In Paris I attended the first Siegfried Wagner concert at the Chatelet. When the young conductor started with his 'Bärenhäuter' overture, in fact all the succeeding numbers of the first part of the program, there seemed to be a lack of something, nervousness mainly (and no wonder!); but in the second part he was a revelation; his conducting and reading of 'The Flying Dutchman' and 'Meistersinger' overtures, and Siegfried's Death March from 'Die Götterdämmerung' eliciting thunders of applause from one of the most musical audiences ever assembled in Paris. Siegfried Wagner may not be a Mottl, a Strauss, a Weingartner, a Levi or a Richter—at the present time—but in American parlance, he will get there. Enil Dürer (his present manager) and I will bring him to America in 1902."

## The Chickering Concert.

THE Chickering opening at John Wanamaker's department store in New York will be signalized next Monday by an invitation concert, in which a number of prominent musicians will participate.

The Dannreuther Quartet, Frank Taft, the organist, a well-known pianist and others will be heard. James B. Woodford, manager of the piano department of this establishment, is expected in New York to-day, and he will look after the details of the opening, which are not yet completed.

### Progress of Miss Burt's Sight Singing Classes.

A VISIT lately to Miss Mary Fidelia Burt's Sight Singing and Ear Training classes at 101 and 102 Carnegie Hall, was a revelation as to the results that can be attained with original teaching even in a short amount of time, about thirty-five lessons. From the figures (which Miss Burt believes to be the surest, simplest and easiest preparation for the staff) the class sang at sight in major mode, and prepared chromatics most difficult intervals, Miss Burt pointing over her charts with freedom, and the pupils responding with precision and accuracy. This work was then adapted to the staff with the same fine results.

Already the pupils sing at sight in all the major keys from the staff, as was demonstrated by choosing a hymn at random from a hymnal of 400 pages, and the pupils reading perfectly in parts and with words, and without the least help from piano or teacher, as the key note only is given, and the pupils have to do their own independent work afterward. The class has already intoned all the principal solos in the "Messiah," and many pupils make the work practical by reading at sight the vocalises and songs given them by their vocal teachers, without aid from piano or any instrument. Many soloists in the New York and Brooklyn churches feel that the precision and freedom of their sight reading gained under Miss Burt's instruction has been the turning point in their securing their positions.

Miss Burt's original ideas in teaching chromatics have proven of immense value, placing pupils almost a year ahead in that particularly dreaded part of sight reading.

**CARL E. DUFFT**  
BASSO.

Concert and Oratorio Festivals.

For Terms, Dates, &c., address

113 West 84th Street, NEW YORK.

**OVIDE MUSIN'S**

VIOLIN SCHOOL (Belgian School).

STUDIO: 810-814 CARNEGIE HALL, NEW YORK.

### FACULTY:

OVIDE MUSIN, Professor in Chief of the Violin Department of the Royal Conservatory at Liege, Belgium.

CARLOS HASSELBRINK, Soloist and formerly Concert-master with Von Bülow, Max Bruch, Leopold Damrosch and Anton Seidl.

GASTON DETHIER (Professor of Harmony), Golden Medalist of Liege Conservatory and Organist of St. Francis Xavier's Church, New York.

INSTRUCTION FROM FOUNDATION TO FINISHING.

Pupils also prepared for entrance at the Royal Conservatory at Liege, Belgium. Celebrated exponents of the Belgian School: De Beriot, Wieniawski, Prume, Vieuxtemps, Leonard, Hasselbrink, Marick Thompson, Yeaye Musik.



PHILADELPHIA OFFICE THE MUSICAL COURIER,  
4230 Regent Square, April 14, 1900.

**T**HE week preceding Easter is a quiet one anywhere. I presume, and, musically, it has been so in this city. Two or three pupils' recitals have been given, however, which have helped fill the empty week.

Wednesday afternoon I attended the piano recital which I mentioned last week, given by the pupils of Miss Susan E. Cole. The performers were all very young, and in consequence the surprising accuracy of their playing was all the more interesting. Technique alone was not the only thing deserving of warm praise, however, for the delicate shading and warm expression these little ones managed to put into this work is a tribute to the teacher as well as the Clavier. Scales were played first on the Clavier and then on the piano, with a graded touch from the most delicate pianissimo to the heaviest forte. Velocity studies of 700 to 800 notes per minute were also played. Such attention is given to the most minute detail that it is no wonder such pleasing results are obtained. One of the points that pleased me the most was the perfect staccato. One hears a great deal about legato playing, but few teachers are careful to see that when staccato marks occur in music the pupil observes them. Miss Cole's pupils, however, delighted me with a clear, sharp note when occasion demanded.

Another pupil recital, which I unfortunately missed, was the annual matinee given by the students of the Sternberg School of Music. My greatest regret in this matter is that there was a demonstration of class instruction on the Clavier, and nothing is more interesting than to compare the work of two teachers of the same method. They tell me Mrs. W. C. Moulton, who has charge of this class, is a very capable and successful teacher of the Clavier system. Mr. Sternberg's pupils played well, I have no doubt, and several vocal numbers sung by pupils of Nicolas Douthy must surely have been pleasing if the pupils sing in the same artistic way as their teacher.

Speaking of singing reminds me of something I heard Tuesday afternoon which was quite the reverse. It was at the Ladies' Matinee Club. Although their regular weekly meeting, it might as well have been called a pupil recital of Mrs. Philip Jenkins', for, with the exception of the first vocal number and two other piano selections, the program consisted of vocal numbers sung by the aforesaid pupils.

The first (was it a soprano or mezzo?) piped the "Se Saran Rose" of Ardit; she got through the first part fairly well, but toward the end meandered so completely off pitch that an interlude in the accompaniment was a grateful relief. The next was a contralto; yes, there's no doubt this time—her tones came from the very depths of her heels, and the agony! Heaven save me from a lover such as this very sentimental young lady portrayed! I forget whether he was "dying" or "sighing," but at any

rate I have a vivid recollection of clinging to my chair with both hands to keep from being entirely swept away by her outbursts of passion.

Another contralto—a contralto from force of lodging her tones in her throat—sang the "Mignon" Gavotte out of tune, and the crowning effort of this edifying exhibition was the beautiful duet from Rossini's "Stabat Mater," sung by this young lady, and a soprano whose voice was squeezed out through her nose. Why is it that painful things cling to one's memory to the exclusion of the beautiful and pleasing?

I have heard that duet sung in a way that lifted me straight into paradise, but try as I will I cannot banish the impression it left last Tuesday, and bring back a recollection of the sweet blending of the voices of Miss Jennie Foell and Miss Kathryn McGuckin as I last heard them in this duet.

The churches are making elaborate preparations for to-morrow's musical services. The Central Congregational Church will give Stainer's "Daughter of Jairus" in the evening, under the direction of their organist, Frederic Maxson. As in the "Stabat Mater" which they gave recently, the choir will be augmented and assisted by Madame Sueke, Joseph Smith and Allen Hinckley. Speaking of the "Stabat Mater" reminds me to say that the performance was such a success that it is to be repeated some Sunday in May.

Among the good things to come in the near future may be mentioned M. Leefson's appearance with the Thunder Symphony Orchestra. He will play Saint-Saëns' Piano Concerto, which has not yet been heard here.

The Philadelphia Choral Society, under Henry Gordon Thunder, give their last concert this season on April 25. Gilchrist's "Forty-sixth Psalm," revised by the composer, together with two entirely new sacred works of Verdi, "Laudate," and "Stabat Mater" will make up the program.

Miss Margaret Elliott, a well-known Philadelphia singer, will give a recital Wednesday, April 18, at 3 p. m., in Griffith Hall; she will be assisted by Mr. McKinsey Gordon of New York. DOMINGA LYNCH SOUDER.

#### Louise Voigt in Detroit.

**T**HESE two press notices should be added to those printed last week on Miss Voigt's big success in Detroit:

Miss Louise Voigt has a glorious soprano voice, clear, sweet and true in every note, with a ringing, penetrating quality. In the "Inflammatus" her voice rose clear above the full chorus and filled every corner of the armory.—Detroit Journal, February 28, 1900.

Miss Voigt is a pretty woman and possessed of a glorious soprano voice, remarkable for its volume in the upper register. There was something positively thrilling in the clear, sweet, penetrating high notes that so easily rose above the hundred voices of the chorus. Her voice rang true in every fibre, and filled the great Light Guard Armory auditorium to its remotest corner. She won the audience completely.—Detroit Tribune, February 28, 1900.

#### Canadian Concert.

**T**HE Canadian Concert will be given in Mendelssohn Hall, New York, on April 20, at 8:30 p. m., when the following artists will appear: Margaret Gaylord, soprano; Edith J. Miller, contralto; Lillian Littlehales, violoncellist; Minnie Topping, pianist; Walter H. Robinson, tenor; George A. Fleming, baritone; Grenville Kleiser, reader, and Joseph Franklin Kitchen, accompanist.

#### An Ogden-Crane Concert.

Mme. Ogden-Crane, 3 East Fourteenth street, will give a pupils' concert at Carnegie Lyceum on Thursday evening, April 26, at 8 o'clock. Tickets may be had at her studio.



616 Twelfth Street N. W.,  
WASHINGTON, April 14, 1900.

**I**T is hard to enumerate disadvantages in considering the prospects of Washington for becoming a future musical centre. There are so many advantages in our midst that it seems strange indeed that the topic is not an old instead of a new one, and that in reality the capital of the United States is not at the present time the great musical school of this country. But it has already been admitted that it is not, and some of the reasons have been given. It is now in order to enumerate some of the remedies which a few energetic and unselfish people are trying to apply for the improvement of present conditions.

First, there is the concert hall scheme, and it may not be inappropriate to give the history of this movement to date. The plan was originally to raise a fund from contributions in every State for a national concert hall, and plans were laid for the furtherance of this scheme. It was then discovered that the Daughters of the American Revolution had already raised a large sum toward a building which was to contain an auditorium.

The Washington representative of THE MUSICAL COURIER called on Mrs. Daniel Manning, the president of the society, and received from her the assurance that this auditorium, when built, should be in every way suitable for a concert hall. Besides the D. A. R. Building, there will soon be an edifice for the Masons, which will be in a most convenient part of the town. This building will also contain an auditorium; so that in a few years we may have two music halls in competition with each other. Under these circumstances it was considered best by the musical societies and individual musicians interested in the plan to wait until the plans of the Daughters and the Masons had reached the proper shape of development. Committees representing the different societies and musical activities of the city could then wait upon them, and advise them as to their individual needs in the matter of concert halls. As the societies owning these auditoriums would undoubtedly desire to rent them as often as possible, heed would be given to these requests, and the concert halls would probably be adequate for choral and organ concerts as well as for orchestra, grand opera and solo performances.

The second remedy for many of the present evils is a musical union. This does not exist as yet, and the writer of this column is "watching out" for some energetic person to take up the cause. There are plenty of unions for the performers of orchestral instruments, but there is none for the singers and pianists. Many of the singers are in favor of such an organization and are only waiting to be summoned in order to join. I am pleased to quote from a letter recently received from Mrs. H. Clay Brown in which she says: "In regard to starting a 'union,' I am heartily in favor of anything that will benefit the local singers, and you may count on my earnest support." Favorable expressions have also been received from



## EARL GULICK

The Boy Soprano,  
CARNEGIE HALL, NEW YORK.

Oratorio, Concerts, Musicales.

ADDRESS

Major J. B. POND,  
EVERETT HOUSE, NEW YORK CITY.

STELLA

## HADDEN-ALEXANDER,

PIANIST,

WOLFSOHN CONCERT BUREAU, 131 East 17th St.,

Resident Studio: Carnegie Hall. In the city until Aug. 18.

## SOUSA AND HIS BAND.

THE OFFICIAL AMERICAN  
BAND AT THE

PARIS EXPOSITION.

Sixteenth Semi-Annual Tour.

GRAND  
FAREWELL CONCERT,

April 22, 1900,

Metropolitan Opera House.

MANAGEMENT:

EVERETT R. REYNOLDS,  
ASTOR COURT, NEW YORK.

European Tour,

April to October, 1900.



## THE EARL R.

## DRAKE

Concert Company.

Exclusive Management

HANNAH & HAMILIN,  
Fine Arts Building,

CHICAGO.



## Fletcher Music Method.

Originated by Evelyn Ashton Fletcher. Indorsed by Dr. Hugo Rieman, Leipzig; Franklin Taylor, Dr. William Cummings, Anconette Sterling, London; Philip Sousa, Jaroslaw de Zielinski, Dr. William Mason, William Tomlins and many other prominent musicians in America and Europe.

Miss E. A. FLETCHER,  
1125 Madison Ave., New York.





Lucia Nola, J. Walter Humphrey, Jasper Dean McFall, and many others.

The last remedy on the list is too long to be considered in this letter. It consists in the education of the public both musically and economically. A good conservatory would do much toward the former, but the latter is really more necessary. What is to be done with people who, although able dress in the latest fashion, find that they cannot afford to pay a proper fee for concert admittance or for the maintenance of competent musical instructors? Who will point the finger of shame at those who make a business of wringing out all the profits of professional musicians, and of lowering their artistic calling in a financial way below that of the dressmaker and milliner?

The program given by the Marine Band Orchestra on Monday consisted of the "Merry Wives of Windsor" Overture, "Loin du Bal," "Entr'acte" Gavotte, "L'Arlessienne," second suite for orchestra, by Bizet, two French horn quartets: Santelmann's "Débutante" Waltz, by request; two Moszkowski "Spanish Dances," Gounod's grand "Faust Fantasia," and "La Jota Aragonese," by Saint-Saëns.

The Angelus concert at the Saengerbund, by Edward Droop, was very successful.

On Tuesday there was a sacred concert at Concordia Church. There were some very good numbers by some picked men from the Marine Band, W. H. Santelmann conducting, and an excellent violin solo by Bertha Lucas, accompanied by Edward Droop. Miss Lucas played delightfully, and if applause had been allowed she would have assuredly received an encore. The last part of the program was devoted to "The Seven Last Words of Christ," by Theodore Du Bois, for orchestra, piano, organ, chorus, soprano, tenor and bass. The work is admirable, the choruses being effective and the sentiment of the words well carried out in the music. The orchestration in some parts however, requires tremendous strength on the part of the soloists, especially in the oboe parts, which make the orchestral accompaniment in some places too prominent.

The work did not have a fair chance, and the proper impression was not given by the choir of the church. The chorus as a rule sang with precision, and seemed to have been well trained, but the spirit of the music and the sacred character of the words did not seem to appeal to them, and therefore could not be transmitted to the audience. Then the tenor and bass—particularly the bass—insisted on stopping the music after each number to give directions to the chorus, and when singing solos with the chorus attempted to beat time with their books, which was entirely unnecessary, as the chorus was following the beat of Mr. Santelmann. What dignity could the bass and tenor have in their impersonation of Christ while swinging their arms in leadership of the chorus? It is too bad that the ridiculousness of the idea did not occur to them, as these antics spoiled an otherwise enjoyable performance.

Gaul's Passion Service at Trinity on Good Friday was one of the most perfect performances of this kind that I have ever heard, and great credit is due to W. A. Kirkpatrick for the splendid results. The tone of the vested choir, which consists of a mixed chorus, was really superb in parts, and the execution was wonderful. There was no leader except Mr. Kirkpatrick at the organ, and no breaks for the purpose of giving directions. The soloists did some excellent work. They were Bertha Woodward, J. Lee, Charles M. Yeates, C. Moore and Mrs. W. A. Kirkpatrick. Perhaps some of the most effective renderings were by Mr. Moore, although Mrs. Kirkpatrick possesses a contralto voice of great richness. Probably there was not a person in the church who would not have given a great deal to hear the last chorus, "The Angel of Death," sung again. The hymns interspersed at frequent intervals by boy sopranos at the opposite end of the church were not a desirable addition to the program.

On April 16 Mr. McFall, Miss Edith Winne and others will give a concert at the Waugh M. E. Church.

The last Bischoff concert of the season occurs on the 24th, when the musical setting of "The Ancient Mariner" will be heard. There will also be a reading, which Dr. Bischoff will accompany with appropriate organ music.

BERENICE THOMPSON.

Mrs. Ettenheimer, of Rochester.

This brilliant pianist, an amateur, played the "Hummel" Concerto, with second piano (Mrs. Hayward) at the last meeting of the Tuesday Musicales. Mrs. Rice, a sister, plays the flute well, and both ladies are Leipsic Conservatory students.

## The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

The Sweetest Flower That Blows.....C. B. Hawley  
Willis E. Bacheller (April 8).....City (at Mrs. Alex. Hollander's)  
Willis E. Bacheller (April 27).....Packer Institute, Brooklyn

Trouble.....Behrend  
Love Is a Sickness Full of Woes.....H. W. Parker  
Thou'rt Like a Lovely Flower.....Garret Smith  
Miss Gertrude Harrison (April 16).....Frederick, Md.

Recessional.....De Koven  
Danny Deever.....Damosch  
Luther Gail Allen (April 7).....Gamut Club, New York city

Dawn of Redemption.....Hamilton Gray  
Miss Grace R. Munson (April 12).....Scottish Rite Hall, city

Sweet Bird of Spring.....Chaminade  
Emily Whipper McCash (April 9).....Cincinnati, Ohio

Hush, My Little One.....Bevignani  
Earl Gulick (April 19).....Waldorf-Astoria

In Memoriam.....Lisa Lehmann  
Perley Dunn Aldrich (January 26).....Rochester, N. Y.

Captive Memories.....Ethelbert Nevin  
Miss Lillian Clark  
Miss Claire Baker  
C. F. Summey, Jr. (March 21).....Atlanta, Ga.  
C. H. Cothran.  
J. Lewis Browne.  
Mrs. Katharine Fisk.  
Miss Charlotte Wagner.  
Francis Rogers (March 27).....Pittsburg, Pa.  
Harry Brockett.  
Thomas Meighan.  
Ethelbert Nevin.  
Director J. Lewis Browne (April 6).....Columbus, Ga.

Air de Ballet, op. 30.....Chaminade  
Mrs. Hadden Alexander (April 10),  
Women's Philharmonic Club, city

Where'er Love Has Passed (Partout).....Chaminade  
Miss Caroline Radecke (April 9).....Rockford, Ill.

Serenata Napolitana.....Seeböck  
The Butterfly.....Seeböck  
W. C. E. Seeböck (April 9).....Rockford, Ill.

### Leonora Jackson.

THE following may be added to the many columns of press notices received daily by Miss Jackson. Her violin playing has taken everything by storm, and demands for her are pouring in from all sections:

Miss Jackson's bowing is the very perfection of delicacy, and not in a single bar was there anything like wavering; all was firm, decided, though delicate to a high degree. Her program lasted two full hours, but from first to last she kept wonderful and undiminished mastery over her instrument, and never did she show by the slightest sign any suggestion of fatigue. To single out any one selection and attempt to criticize it would be useless, as she was as marvelous in one as in another. In the Italian madrigal the violin sobbed and moaned like a living thing, and would then break forth into a volume of gentle, tinkling music that was at once delightful and fascinating. Nashville has never been treated to a more finished violin recital than this one.—Nashville Banner, March 14, 1900.

Altogether, Miss Jackson is a musician of whom Americans may well be proud. Her interpretation is sincere, well balanced and thoroughly dignified. Her technique is flawless, her bowing remarkably graceful and at the same time energetic. Her playing is poetic, refined and delicate—everything that is most exquisitely feminine, at the same time she has a firm, round and clear tone, and a strength and freedom in her bowing which are decidedly more masculine than feminine.—Nashville American, March 15, 1900.

Miss Jackson evokes a volume of tone from her instrument that few women have succeeded in bringing out, and the quality is pure. Even with muted strings in the Tchaikowsky number, she filled the hall, and not the most delicate effect was lost. She put a great deal of soulfulness into her work, particularly in this same canonetta. But the most noteworthy characteristic of her playing is her mastery of technique and the individualism of her interpretation. There is decided character to it. Her execution is brilliant; it scintillates.—St. Louis Globe-Democrat, March 23, 1900.

Miss Jackson's playing was beautiful; her rendition of the strongest numbers in the program was brilliant, while her touch in the lighter, softer selections was sweet and delicate in the extreme.

### MADELINE

# SCHILLER,

Concert Pianist.

272 West 86th Street, NEW YORK.

the music rising and falling and dying away so softly that the storm of applause which followed seemed as inappropriate as would a crash of thunder at the close of a clear, bright summer day.—Cleveland Plain Dealer, March, 1900.

Miss Jackson has already mastered the art of violin playing, and it can be proclaimed, without hesitation, that it was the most beautiful exhibition of that art heard in this city for many years.—Dayton (Ohio) Evening Herald, March 17, 1900.

Miss Leonora Jackson, a violinist of remarkable ability, appeared at the First M. E. Church, Friday evening. She is an artist in every sense of the word. This was demonstrated by her work. There is no doubt that she has a brilliant future before her. She has a graceful execution and a style that is most pleasing. Miss Jackson is sure of a cordial welcome any time she visits Akron.—Akron Daily Democrat, March 17, 1900.

## Music in St. Paul.

ST. PAUL OFFICE THE MUSICAL COURIER,  
THE MARLBOROUGH, Summit Avenue, April 9, 1900.

LEOPOLD GODOWSKY, the Russian pianist who appeared in recital at the People's Church on the evening of March 23, was the star of the fourth concert of the Schubert Club series, and scored an immense and instantaneous triumph, placing the name of Leopold Godowsky on the list of world famed pianists. His program embraced Grieg, Schumann, Chopin, Brahms and Liszt, with one group of his own paraphrases on the Chopin etudes. Godowsky's art in his own particular field is unique.

The Fisher-Pace cello and song recital given by the Schubert Club Friday afternoon, March 30, by Carlo Fisher, of Pittsburgh, and Miss Florence Pace, of this city, was in point of artistic combination one of the most pleasing afternoon events thus far this season. St. Paul has never greeted a more gifted and genial gentleman than this cellist, who played his way into the hearts of the large audience of ladies present. Mr. Fisher opened the program ambitiously with the Goltermann Sonata, op. 25, which demonstrated at once his musical abilities.

Mrs. Hoffman played a brilliant and difficult accompaniment to this work, and shared honors deservedly with the soloists. Mr. Fisher's next numbers was a brace of three compositions, an Elegie and Largo and Gavotte, three numbers so varied in character as to call for the very best in taste and temperament in the player. Mr. Fisher gave a dainty performance of the Van Goen's Scherzo, and responded to an encore. Mr. Fisher is a most satisfactory artist, and his visit and playing has been a decided pleasure to the musical people of the Twin Cities.

Miss Florence Pace, the assisting artist, gave Bemberg's "Joan of Arc" as her first number, and her resonant and brilliant voice installed her once more in the favor of St. Paul audiences. Her second number was an (a) and (b), and included the dramatic Nocturne by Nevin. It was in "Non T' Amo Più," by Tosti, that Miss Pace was at her best, and her rendition of this composition was a magnificent one, bringing her back for encore with her "piece de resistance," "Heart's Delight," by Gilchrist, a number exactly suited to the robust quality and dramatic ability of her voice.

Mrs. Hoffman played for both soloists, and her work was a distinct feature of the recital.

The inimitable Sousa, "March King," and "Official Band to the Paris Exposition," infused new life into the people of St. Paul in his two excellent concert programs given at the Metropolitan Opera House Sunday afternoon and evening, March 11.

"The Messiah" will be given by the Schubert Club Chorus shortly after Easter, the soloists to be announced later.

Walter E. Ryder, the well-known baritone, formerly of St. Paul, has been a guest in the city the past few weeks. During his sojourn he has entertained at many musicals, and also assisted in the choir at St. Luke's, of which he was a former member. Mr. Ryder has without doubt one of the most beautiful and resonant baritone voices ever heard in the West, and he should become a continued success in the Eastern as well as the Western capitals.

GERTRUDE SANS SOUCI.

## Grosse-Thomason Pupils.

THE Berta Grosse-Thomason School for Piano gave a musicale last Saturday afternoon at Chandler Hall. Solos were played by seven pupils, and Miss Amy Ray, a young contralto, contributed two numbers.

Mme. Berta Grosse-Thomason is a Kullak pupil, and before coming to the United States, a decade ago, she served as assistant to Kullak at Berlin. Her method was shown in the playing of her pupils last Saturday afternoon. The program presented was as follows:

Sans Souci Gavotte.....	Klein
Idillio.....	Irma Behr.
Gondellied, F sharp minor.....	Helen Fink.....Th. Lack
Aria from Samson and Delilah, Mon coeur s'ouvre a ta voix.....	Mendelssohn
Grillen.....	Adele Koch.....Saint-Saëns
Poeme Erotique.....	Grig
Frithjof.....	Lulu Hoschke.....Schumann
From Suite Frithjof and Ingeborg.....	Venth
A Summer Night.....	C. Belle Perkins.....Goring Thomas
Nocturne, F sharp major.....	Amy Ray.....Chopin
Song from Sea Pieces.....	Therese Hewitt.....MacDowell
Harlequin.....	Grace Finney.....Bartlett

## Fletcher Music Method.

THE children who studied the Fletcher music method under the direction of Miss Elizabeth H. Metcalf, at Brockton, Mass., last year, have formed a club which promises them much profitable enjoyment. A meeting was held recently with Miss Miriam Swift, of 13 Oxford street. The program was:

Chat About Ruskin.....	Miss Metcalf
Photographing by sound.....	
Telegrams.....	
Piano solo.....	
Question box, with answers.....	
Transposition game.....	
Sketch of Handel.....	
Piano solo.....	
Game, Musical History.....	

The participants in the program are children of Messrs. J. W. Terhune, Arthur Abbott, Arthur Kendrick and David Tyndall.

The next meeting of the club will be with the daughter of J. J. Dowd, Esq., and some of those who will participate are children of Mrs. W. H. Cary and Messrs. J. J. Dowd, Herbert I. Mitchell and John S. Kent.

The transposition game mentioned was invented by Miss Metcalf, and has been accepted by Miss Fletcher, who has forwarded it to all her teachers, both in this country and in England. It requires a familiar knowledge of all the keys, and the results were surprising.

## Swiss Composer Gets Award.

THE judges in the competition for the prize of 600 francs for the song to be sung by the competing societies at the National Saengerfest in Brooklyn during the first week of July, have awarded it to Peter Fassbaender, of Luzerne, Switzerland. There were 309 competitors.

The song will be sung by the different societies in their contest for the prize given by Emperor William of Germany.

The judges were Emil Paur and Julius Lorenz.

## Piano Recital at Broad Street Conservatory of Music.

MISS EMMA SHELLEY, of Buckingham, Pa., is making very rapid progress in her musical studies at the Combs Broad Street Conservatory of Music, Philadelphia, and on Wednesday evening, April 11, in the concert hall of that institution gave a piano recital, being heard in the following numbers:

Prelude and Fugue in E.....	Bach
Sonata, op. 27, No. 2.....	Beethoven
Vocal solo, King Ever Glorious (Crucifixion).....	Stainer
Rondo Capriccioso, op. 14.....	Mendelssohn
Moment Musical.....	Schubert
Vocal solos—	
Thou Art So Like a Flower.....	Schumann
'Twas in the Lovely Month of May.....	Schumann
It Was Not So to Be.....	Nessler
Etude, op. 10, No. 11.....	Chopin
Nocturne, op. 62.....	Chopin
Fantaisie Impromptu.....	Chopin
Gondoliera.....	Moszkowski
Vocal solos—	
On the Shore of the Lake.....	Von Fielitz
Anathema.....	Von Fielitz
Sonata for piano and violin, No. 9.....	Mozart

## ST. PAUL, MINNESOTA.

MISS HARRIET A. HALE,  
VOCAL CULTURE.  
58 Raudenbush Hall, St. Peter Street  
Methods certified to by European Masters

## CINCINNATI.

M. HISSEM DE MOSS,  
Soprano  
College of Music,  
Cincinnati, Ohio.

HARMONY AND COMPOSITION.  
Individually or in Classes.  
Mrs. HERENICE THOMPSON.  
616 Twelfth Street, N. W., Washington, D. C.



## SAVANNAH.

SAVANNAH, Ga., March 31, 1900.

IT seems that all the good things are coming together. Well, it is time, for there has been a dearth of them this season, especially in the musical line. In February Edward Baxter Perry gave two delightful piano lecture recitals, which were enjoyed and appreciated by an artistic and cultured audience.

Since this event the regular programs of the Savannah Music Club, the Schuette concert and the "Evenings of Reading and Song" in the Banquet Hall of the Hotel De Soto have been the only musical events of public interest, until the advent of the Thomas Orchestra, March 19, a rare musical treat in every sense of the word.

It was the first visit of this orchestra to Savannah, and it will be long remembered. The entire program, an ideal one, was enjoyed from start to finish by every soul in the well filled house.

Next week we are promised another great treat never before offered Savannahians.

Emma Nevada, the great American cantatrice, assisted by Louis Blumenberg, whom we know as a delightful player of the 'cello, will be heard in one concert Monday April 2. It goes without saying that there will be a crowded house.

The Southern Music Teachers' Association, organized last fall, will meet in Atlanta June 12-14. It is expected that Savannah will be well represented.

All the church choirs are making special preparations for Easter.

Prof. Leo Melutens promises a piano recital by the Anglo-Scandinavian pianist and composer, Aiulf Hjojord, at his conservatory, next month.

The Savannah Music Club is expecting to have its annual invitation concert in May. This event is always looked forward to with interest.

MAY LUCIA SILVA.

## PORTLAND.

PORTLAND, Ore., March 28, 1900.

ONE of the enjoyable events of this season was the visit of Madame Nevada and Louis Blumenberg, assisted by Seldon Pratt. All through the entire evening one could see the enthusiasm grow stronger and stronger, until at last it broke forth, before the conclusion of one of Mr. Blumenberg's numbers, into shouts of applause. This is an almost unheard of occurrence for a Portland audience.

Clarence Eddy gave an organ recital last month under the auspices of the Musical Club, at the First Baptist Church, where they have one of the finest organs in the city.

A Beethoven concert will be given at Grace Church in April.

The third Symphony Concert took place at the Marquam Grande on March 1, the symphony selected for this occasion being Beethoven's op. 55, in E flat (Eroica). The first two movements were particularly well played and showed good training and earnest work; a thorough understanding is apparent between the leader and his men. Dom Zan was the soloist for the evening. He sang "The Evening Star," from "Tannhäuser."

The United Chorus of the Northwest will give their annual concert at Salem next month. This combination includes the choruses from Albany, Salem, Eugene, Corvallis and other towns in the valley. They intend giving three concerts, the first being miscellaneous music. For the second and third they have selected the oratorios, "The Creation" and "St. Paul." The soloists are Mrs. Rose Block-Bauer, soprano; Mr. Belcher, tenor, both of Portland, and Professor Glenn.

W. H. Kinross, one of Portland's musical directors, has gone East to engage principals and chorus for a comic opera company, and claims that the Portland people can safely count on a first-class company.

The Philharmonic Society of Seattle has engaged the services of Lauren Pease, our leading tenor, to sing the great tenor solo in "Hiawatha," which will be put on very soon, with a large chorus.

Stainer's "The Crucifixion" will be given at the First

Congregational Church on Palm Sunday evening. The regular choir, consisting of Mrs. Rose Block-Bauer, soprano; Mrs. Frank Raley, contralto; William J. Belcher, tenor; W. A. Montgomery, baritone; will be assisted by Mrs. Pollit Clifton, soprano; Mrs. R. M. Sturgis, contralto; E. Drake, tenor; Charles H. Hoeg, bass; W. A. Montgomery, director, and Ralph Hoyt at the organ. The most effective solo in "The Crucifixion," "King Ever Glorious," will be sung by Mrs. Rose Block-Bauer. This will be the first time "The Crucifixion" has ever been given in Portland, and will no doubt be well received.

The musical people of this city are trying to organize an oratorio society under the direction of Rev. A. A. Morrison, pastor of Trinity Church. With the musical capabilities of Portland, and the assistance of such a thorough musician as Dr. Morrison, this project should certainly be very successful.

The Choral Club of St. Helen's Hall, consisting of sixty female voices, conducted by Mrs. Walter Reed, will give its annual concert the week after Easter. "King Renée's Daughters" will be given by Henry Smart, the solos being taken by Miss Agnes Watt, Miss Susie Gambol, Miss Lois Steers, Miss Ruth Scott and others.

## Guilmant Organ School Notes.

F. W. SCHILLER has been engaged to play at the opening service of the Ecumenical Conference, at Carnegie Hall, on Saturday evening, when President McKinley and ex-President Harrison will be on the platform. Chauncey H. Demaray has been engaged as organist and musical director at the University Presbyterian Church, New York, and Miss Frances P. Jones, of Portland, Ore., in the same capacity at Grace Presbyterian Church, Brooklyn. Miss Mary H. Gillies, also a student of the school, will appear as soloist at Mr. Clark's recital in the "Old First" Church next Tuesday afternoon.

## A Benefit Concert.

AT the Fifth Avenue Theatre, on the afternoon Thursday, April 26, at 2:30 o'clock. Vladimir de Pachmann, Henri Marteau and the Rubinstein Club will give a benefit concert in aid of the International Sunshine Society.

## Clarence Eddy.

Here are excerpts from three of Clarence Eddy's recent press notices:

"Mr. Eddy may well be called 'the greatest American concert organist.'"—Muncie, Ind., Morning News, March 28.

"The organ recitals last night and Friday night at the Fourth Presbyterian Church by Clarence Eddy, the peerless organist, were a success in every particular."—Austin, Tex., Tribune, March 18.

"Clarence Eddy undoubtedly ranks highest among American organists, and among foreign artists he is second probably only to the great Guilman."—Hannibal, Mo., Courier-Post, March 14.

## Accident to Pauline Lucca.

VIENNA, April 16.—Pauline Lucca, the opera singer, met with a serious accident last Friday. While walking in the street she slipped on a piece of orange peel and fell heavily. She is now suffering great pain. Her doctors say she has suffered serious internal injury.—Sun.

ELSIE RAY EDDY,  
SOPRANO.

Church, Concert, Song Recitals. Programs arranged for Musicales.  
372 Clifton Place, Brooklyn; or Room 709, 105 East 231 Street, New York. (Saenger Pupil)

Mr. EMILIO AGRAMONTE,  
Vocal Instruction.  
351 Fifth Avenue, New York.  
Summer Course

The Hild . . .  
Entertainers  
CONCERT COMPANY.

AMELIE HILD, Musical Directress.  
THOMAS HENDERSON, Tenor.  
GERTRUDE RUHLMAN, Contralto.  
THEOBALD WENDLING, Bass.  
A. MARGARET WAGNER, Violiniste.

Address Mme. HILD,  
233 East 18th St., New York. THEOBALD WENDLING. A. MARGARET WAGNER.



SALLY FROTHINGHAM AKERS,  
Soprano.  
Concert and Ballad Singing.  
Address: 107 East 37th Street, New York.

GOOD NEWS TO SINGERS

Woodruff of Method

SIGHT READING.  
Teach Yourself and Others to Sing At Sight.  
No Syllables. Send stamp for article, "Why Syllables Should Not Be Used."

H. E. WOODRUFF, 140 W. 105th St., NEW YORK.



# D. H. BALDWIN & CO.

Baldwin  
Ellington  
Valley Gem } **PIANOS.**

CINCINNATI,  
INDIANAPOLIS,  
LOUISVILLE,  
CHICAGO.

Hamilton Organs.

CATALOGUES FURNISHED ON APPLICATION

## STRICH & ZEIDLER,

Producers of High Class Pianos—Upright and Grand,  
134TH STREET AND BROOK AVENUE, NEW YORK.

**POPULAR**  
**PEASE**  
**PIANOS.**

**PEASE PIANO CO.**

Factories: West 43d Street.  
Office and Salesrooms: 109 West 42d Street,  
**NEW YORK.**

## HYMNOLIA

Displaces the Reed Organ

(SAME SIZE)

CHURCH ORGAN PIPES ONLY.

Mr. FRANK TAFT, Organist,  
CHICKERING HALL, NEW YORK.

## Pianos for Export

Manufacturers can se-  
cure export connections  
by addressing

"EXPORTER," care MUSICAL COURIER.

Germany.

### CONCERT DIRECTION

(Agency Founded 1879.)

## HERMANN WOLFF.

Germany: Berlin am Flottwellstrasse 1  
Cable Address: Musikwolf, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreno, Mlle. Kleeberg, Mlle. Marcella Sembrich, Emil Goetz, the Berlin Philharmonic Orchestra. Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.  
Apply for Catalogue.

### D. M. LEVETT,

Season 1898-1899 and 1899-1900 with the  
STERN CONSERVATORY OF MUSIC,  
BERLIN.

## CONSERVATORY OF MUSIC AND OPERA ACADEMY KLINDWORTH-SCHARWENKA,

Berlin, W. (Germany), Steglitzerstrasse 19.

**DIRECTORS:** Ph. Scharwenka, Prof. Xaver Scharwenka, Dr. H. Goldschmidt.

**PRINCIPAL TEACHERS OF THE OPERA ACADEMY:** Dr. Goldschmidt, Dr. Alfieri, Dr. Kleefeld (study of parts); Julius Lieban, Mrs. Gally Dehncke (acting). Artistic Adviser: Royal Chamber-singer Franz Betz. Principal teachers of the Conservatory: C. Ausorge, Ph. Scharwenka, Prof. Xaver Scharwenka, Imperial and Royal Court Pianist W. Berger, W. Leipholtz, M. Mayer-Mahr, Miss Elisabeth Jappe (piano); Zalie, Gruenberg, Mrs. Scharwenka-Stresow (violin); Van Lier (cello); Grunke (organ); Dr. H. Goldschmidt, Miss Lina Beck (singing). **FRAU ROSA SUCHER,** Vocal and Musico-Dramatic Teacher.  
Prospectus gratis. Hours for application. 4 to 6 P. M.

## The Stern Conservatory of Music,

FOUNDED 1850

22<sup>a</sup> Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director

**CONSERVATORY:** Development in all branches of music. **OPERATIC AND DRAMATIC SCHOOL:** Complete Training for the Stage. **ORCHESTRAL SCHOOL** (comprising all solo and all orchestral instruments). **SEMINARY:** Special training for teachers. **CHORUS SCHOOL.** **ELEMENTARY PIANO AND VIOLIN SCHOOL.**

**Principal Teachers:** HARMONY AND COMPOSITION—Prof. Ludwig Busser, Hans Pfitzner, Prof. E. E. Taubert. **PIANO**—Emma Koch, Felix Dreychock, Anton Forster, Ernest Hutcheson, Prof. Ernest Jediczka, A. Papendick, Heinrich Pfitzner, Gustav Pohl, A. Sormann, Prof. E. E. Taubert, Gunther Preussner, Victor Hollaender, D. M. Levett. **SINGING**—Prof. Selma Nicklass-Komper, Frau Julie Mosler, Wladyslaw Seidemann, Alexander Heilmann. **OPERATIC AND DRAMATIC CLASS**—Emanuel Reicher, Felix Ehrli. **VIOLIN**—Prof. Gustav Hollaender, Bernhard Dessau, Willy Nicking, W. Rampelmann. **CELLO**—Anton Nekking. **HARP, HARMONIUM**—Franz Pönnitz. **ORGAN**—Otto Dienel, Royal Music Director, etc.

Charges: from 125 Marks (\$30) up to 500 Marks (\$120) Annually.  
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 A. M. to 7 P. M.

# A. B. CHASE

## PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,  
the student, the conservatory, the concert

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

## THE NEW CHICAGO BORE.

The Greatest Tone and Easiest Blowing Instrument produced at the present age.



Sole Agent for

BESSON & CO., Ltd., London, Celebrated Proto-Band Instruments.  
Special Agent, Correspondent and Representative for BUFFET, Paris (Evette & Schaffer), World Renowned Reed Instruments.  
E. RITTERSHAUSEN, Berlin, Boehm System Flutes and Piccolos.  
Modern Stradivarius Violins, Violas and 'Cellos.  
Large Assortment of Double Bass.  
KARL MAYER, Vienna, Conservatory Reeds for all Reed Instruments.  
Principal Importer of Genuine Italian Strings.

CARL FISCHER, 6 and 8 Fourth Ave., NEW YORK.

Covered Strings Manufactured for Soloists' Use.  
C. FISCHER'S Reliable Band Instruments are the Best instruments in the market, at the lowest price.

C. FISCHER'S Guitars, Mandolins and Banjos are known for their excellent qualities and low price.

ARTIST BOWS. Extensive assortment by the best known makers.  
MOHREN'S Solo Violin Rosin.  
MATERIAL FOR VIOLIN MAKERS and hundreds of other Specialties, at WHOLESALE AND RETAIL.

Correspondence solicited. Exchange granted if not entirely satisfactory.

**MUSIC PUBLISHER AND IMPORTER.**

Carries a complete stock of Imported Sheet Music and Books. All known publishers of Germany, Austria, England, France, Italy, Russia, &c., are represented. Largest supply house for Orchestra and Military Band Music. Classified Catalogues of music for every instrument and combination supplied upon application.

"THE METRONOME," a monthly, published in the interest of the musical profession. Subscription, \$1.00 per annum; 10 cents each copy. Contains each month a list of prizes which are given away gratis.

# Hazelton Brothers PIANOS.

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

Italy.

Concert and Theatrical Direction:

### JOSEPH SMITH,

5 Via Rondinelli P. P.,

FLORENCE, ITALY.

Operatic Engagements managed and negotiated.  
Personal Supervision of Concert Tours in Italy.  
Correspondence with leading Impresari in Italy, and for Paris, London and New York.

### SIGNOR ORESTE BIMBONI,

Perfection in the Art of Singing. Study of Repertory and Stage Practice. Many years of experience as director with Patti, Gerster, Nevada, Calvi, Scalchi, Melba, Nordica.

18 Viale del Campo di Marte,

Florence, Italy.

### MASSIMO CIAPINI,

Principal baritone in some of the most important theatres.

In America with Patti and Gerster.  
Vocal Instruction—Operatic Perfection.  
Stage Practice.

Care of Musical Courier

5 Via Rondinelli, Florence, Italy.

### Madame ELISA FIASCHI,

(Pupil of Mme. LANDI).  
Graduate with Diploma of the Conservatory of Milan.

Specialty in voice Building and the Correction of Natural and Acquired Defects.

ELEGANCE OF STYLE. ARTISTIC INTERPRETATION.  
Repertory in Italian, French, German, English.

FLORENCE: 13 Via Garibaldi.

### CHEV. CH. LOVATI CAZZULANI,

for twenty-five years Musical Director in the principal theatres of Europe with renowned artists, and possessing the most flattering autographs from Verdi, Thomas, Massenet, Boito and Ponchielli, assisted by Madame de Lespinasse Lovati from the Paris Conservatory, pupil of Madame Viardot-Garcia. Perfection in the art of singing, study of repertory and stage practice. French, German and Italian Repertory. Terms moderate.

13 VIA TORINO, MILAN, ITALY.  
Pupils will be engaged without extra charge, by the Theatrical Agency Lovati & Marini, of which Chev. Ch. Lovati Cazzulani is proprietor.

FLORENCE, ITALY.—Board in private Italian family; opportunity for constant practice in the language; five to six francs per day, all included (wines, service, &c.). Elvira Andreini, 5 Via Rondinelli (first floor), Florence.

MILAN.

Theatrical Agency Fano.

"IL MONDO ARTISTICO."

The most esteemed agency in Italy.  
The Journal most widely circulated.

## Cincinnati Conservatory of Music,

(ESTABLISHED 1867.)

Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories.

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe Organ, Cabinet Organ, Violin, Violoncello, Flute, Cornet and other Orchestral Instruments, Theory of Music, Ensemble Playing, Elocution and Physical Culture; also Modern Languages and English Literature.

Students are prepared for positions in Schools and Colleges, in Church Choirs, and for the Stage, Concert or Oratorio.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the School Year and Summer Term.  
Young ladies from a distance find a home in the Conservatory Building, where they can pursue their studies under the supervision of the Directress. For catalogues, address

Miss CLARA BAUR,  
Fourth and Lawrence Streets,  
Cincinnati, Ohio.

# STEINWAY

*Grand and Upright*  
**PIANOS.**

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
*Nos. 107, 109 & 111 East Fourteenth Street.*

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,**  
*No. 18 Lower Seymour Street, Portman Square, LONDON, W.*

**EUROPEAN BRANCH FACTORY, STEINWAY & SONS.**  
*St. Pauli, Neue Rosen Strasse No. 20-24 HAMBURG, GERMANY.*

**Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.**  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

# EVERETT

**PIANOS.**

**GRAND.**

**UPRIGHT.**

**Unlimited Guaranty.**

**EVERETT PIANO COMPANY,**

**MANUFACTURERS,**

**Factory : Albany, Wareham and Malden Sts., BOSTON.**

**WAREROOMS :**

**NEW YORK, 141-143 Fifth Avenue.**

**CINCINNATI, Fourth and Elm Streets.**

**CHICAGO, 200-206 Wabash Avenue.**

# PIANOS KIMBALL PIANOS

**CHICAGO, ILL., U. S. A.**

# KNABE

**BALTIMORE.**

**WASHINGTON.**

**NEW YORK.**

**THE CELEBRATED**  
**SOHMER**

*Heads the List of the Highest Grade Pianos, and*

Are at present  
the Most  
Popular and



Preferred by  
the Leading  
Artists.

**SOHMER & CO.,**

**NEW YORK WAREROOMS:**

**SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.**

# Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

*Write for explanatory literature.*

**Vose & Sons Piano Co.,**

**160 Boylston Street, Boston, Mass.**



